Steve Reich

Eight Lines

(Octet)

Full Score

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Program Note

Eight Lines is structured in five sections, of which the first and third resemble each other in their fast moving piano, cello, viola and bass clarinet figures, while the second and fourth sections resemble each other in their longer held tones in the cello. The fifth and final section combines these materials. The transitions between sections is as smooth as possible with some overlapping in the parts so that it is sometimes hard to tell exactly when one section ends and the next begins.

In the first, third and fifth sections there are somewhat longer melodic lines in the flute and/or piccolo. This interest in longer melodic lines composed of shorter patterns strung together has its roots in my earlier music as well as my studies in 1976-77 of the cantillation (chanting) of the Hebrew Scriptures.

Notes on Performance

Eight Lines (1983) is exactly the same piece as my **Octet** (1979) with the addition of a second string quartet. These additional four strings were added because of problems in performing the piece with only one player to a part. For the two violins this problem was the difficulty of playing rather awkward double stops in tune. This was solved by having two first violins and two seconds so that each player could play one note at a time instead of two, making it easier to play in tune. For the viola and cello, a second player was added to each to allow the rapid eighth note patterns to be broken up between the two players thus preventing fatigue. This small change in instrumentation has proved to make a large difference in performance and for that reason **Eight Lines** is the only version of the piece suitable for performance.

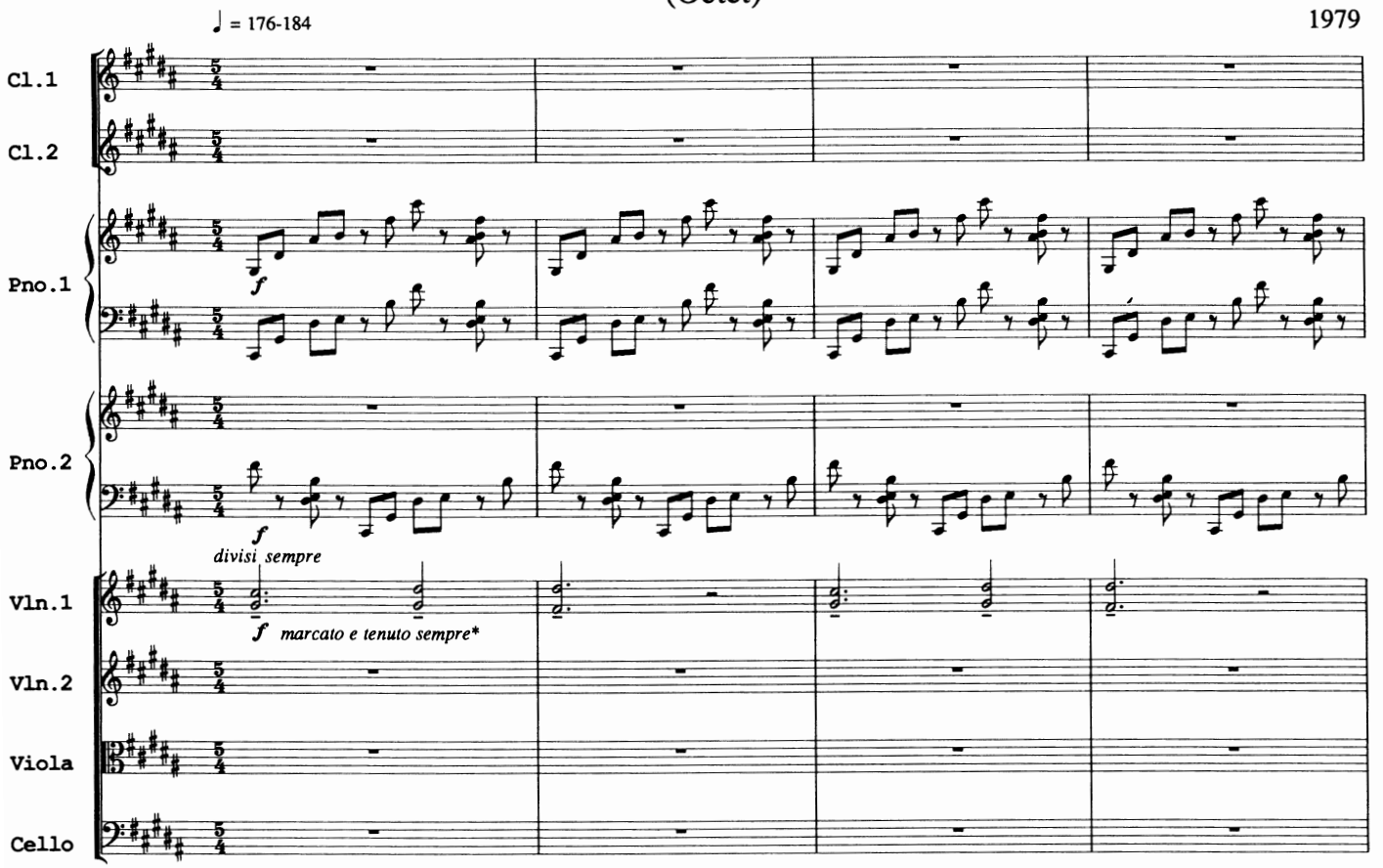
The flutes, clarinets, and bass clarinets should be amplified, not the piccolo. The level should be brought up so that these instruments are in the foreground, but not overbearing, when playing. In a hall of more than 300 seats it is preferred that the entire ensemble be amplified slightly with somewhat more level given to the flutes, clarinets and bass clarinets. The person doing the mixing should listen first to a performance or recording where the balance is known to be right. For example the recording of **Octet** on ECM records 1168 will serve this function very well. The mixing desk should be placed at a reasonably good listening position in the hall to allow the person doing the mixing to clearly hear the results during performance.

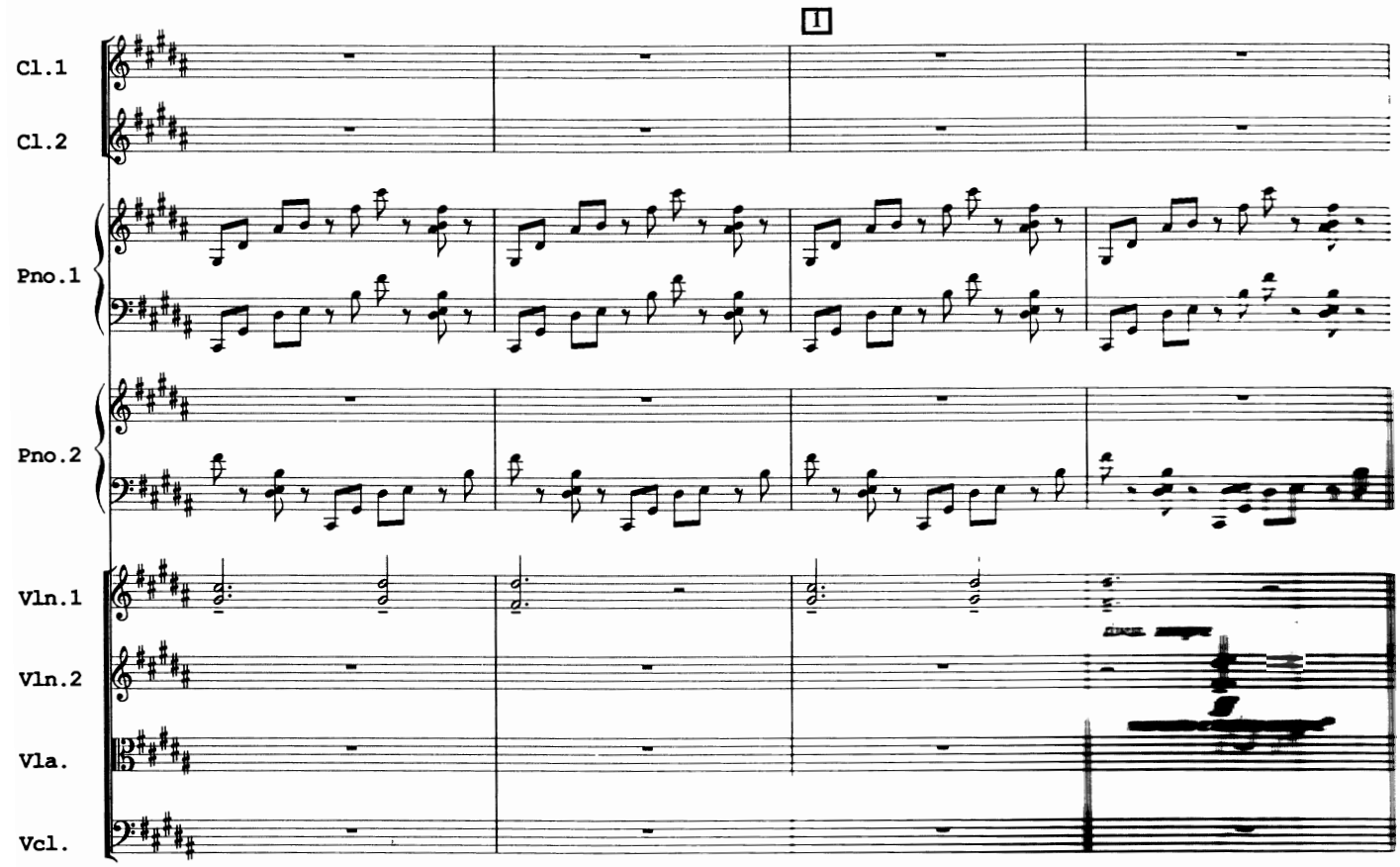
Steve Reich

EIGHT LINES

(Octet)

Steve Reich
1979





*Hold for absolutely full values

Note: Score in C. Piccolo sounds one octave higher than written. All other instruments sound where written.

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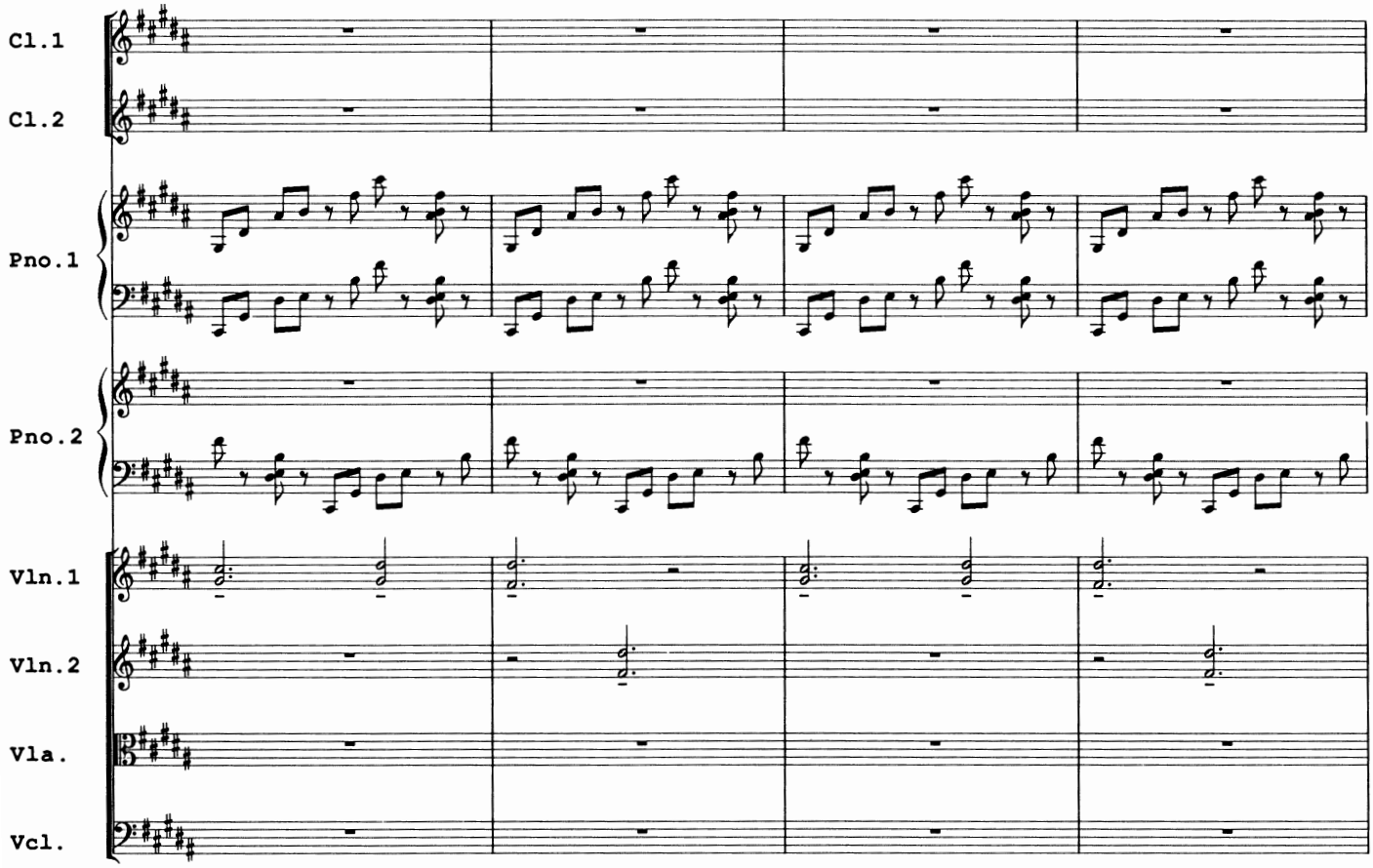
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Pno.2
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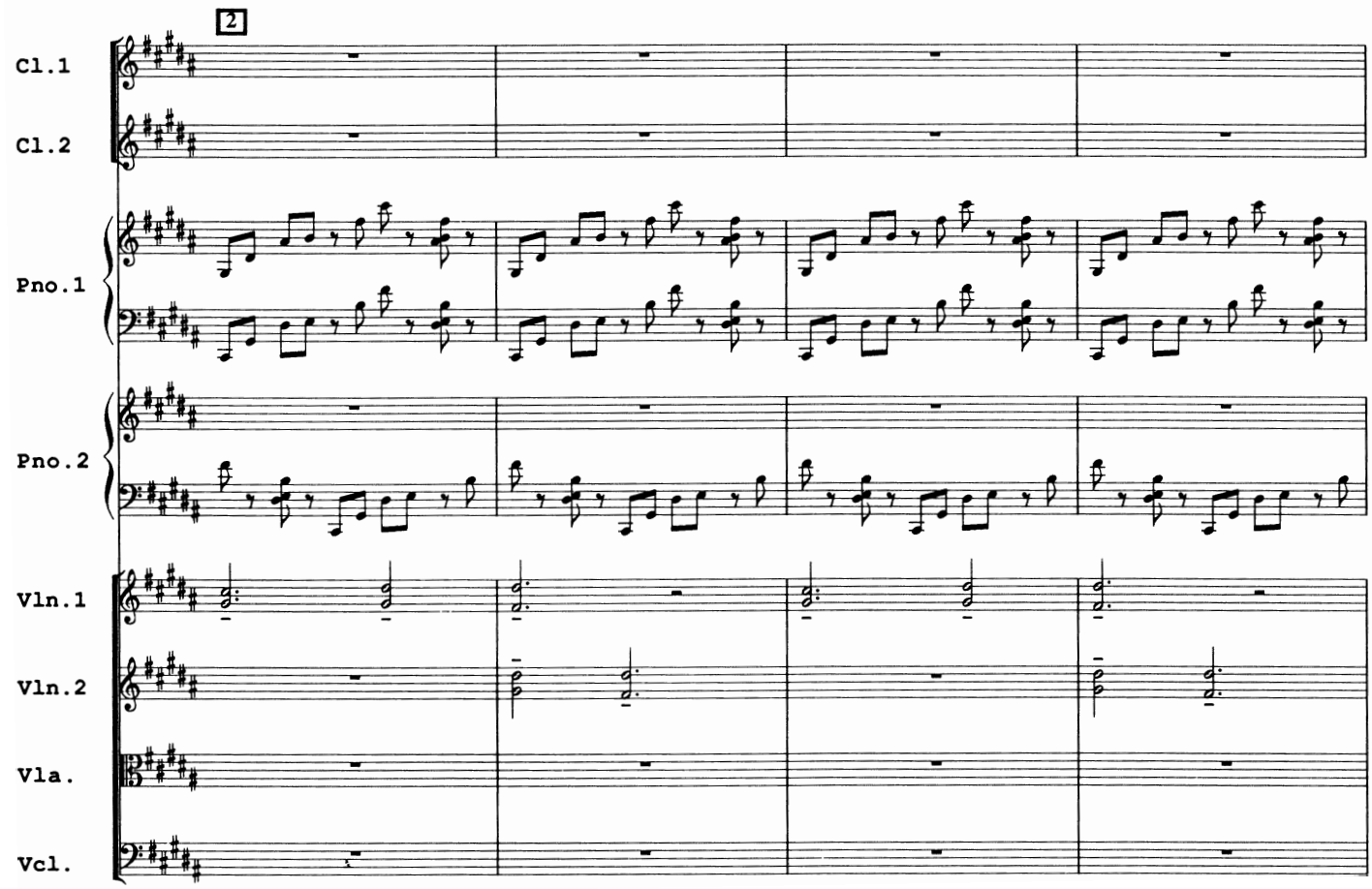
Vln.2
Vla.
Vcl.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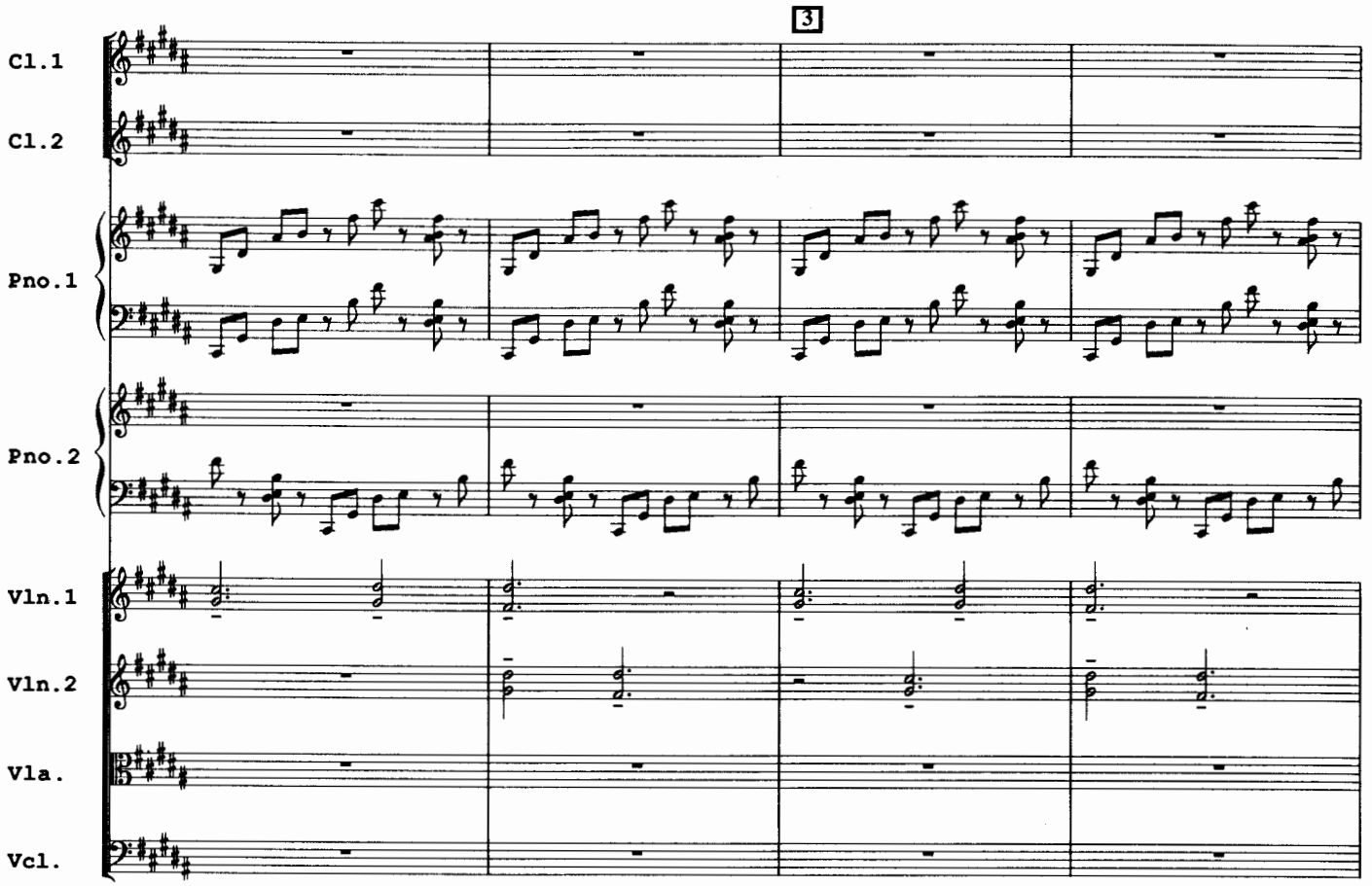
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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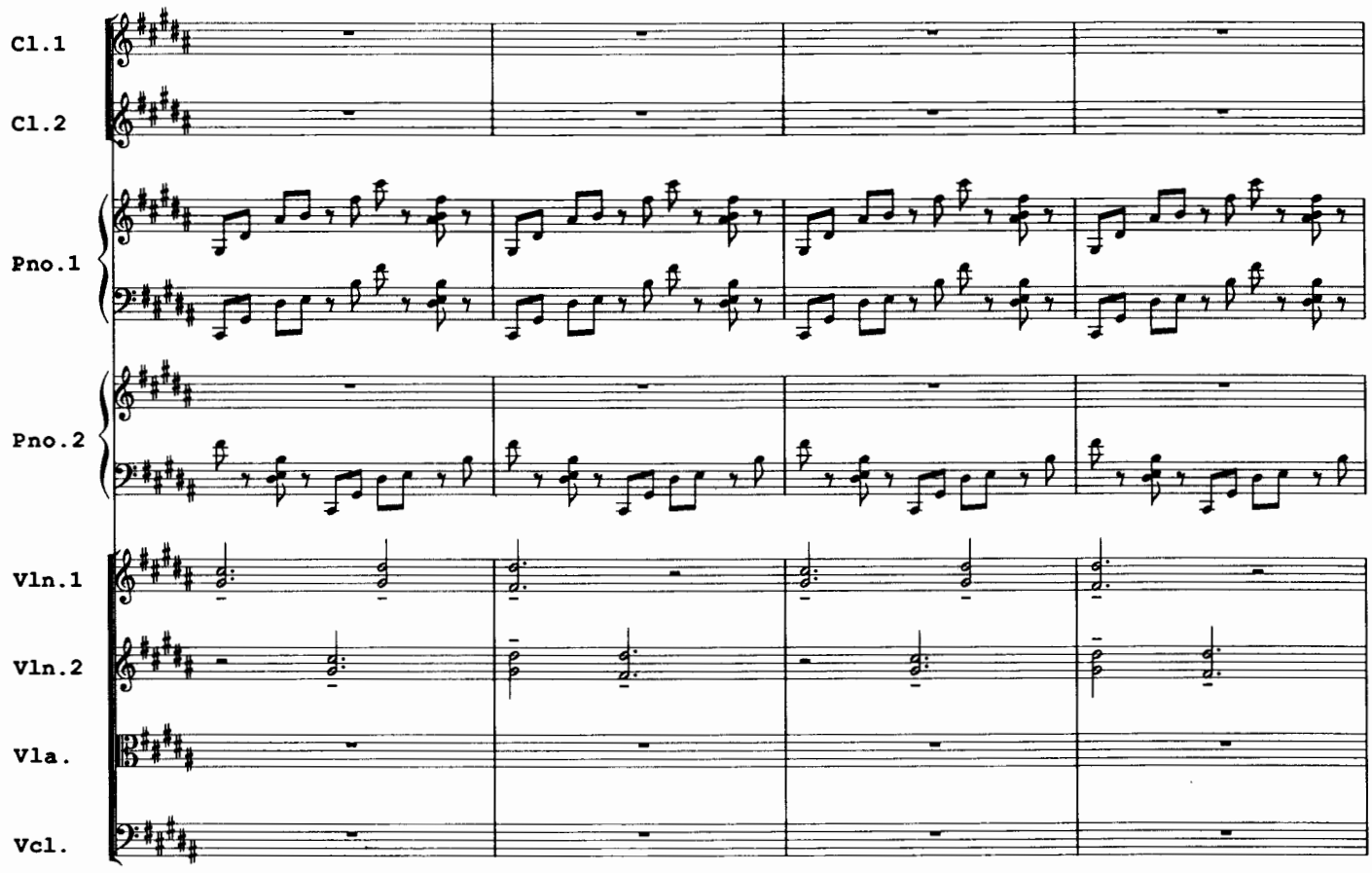
Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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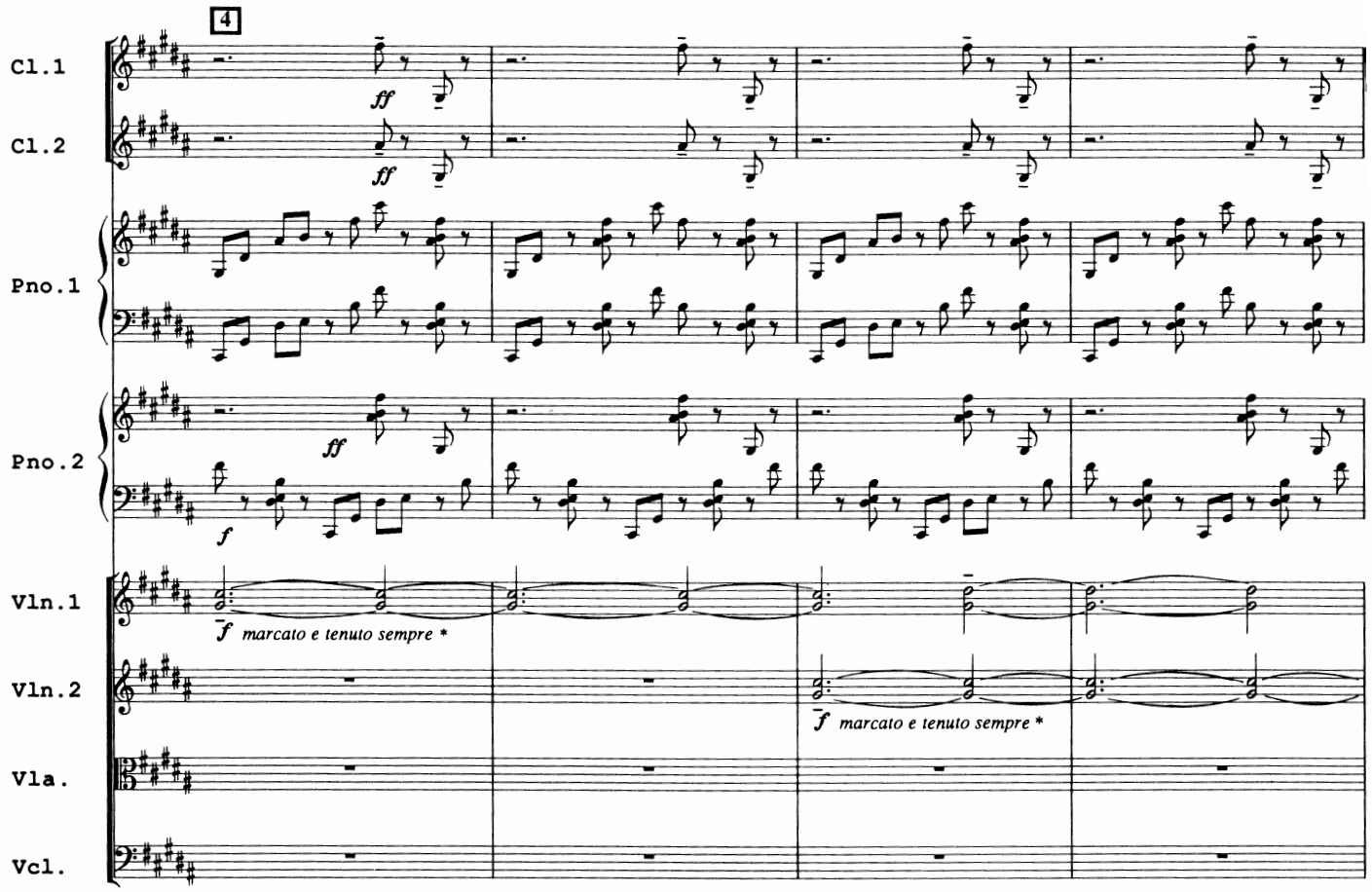
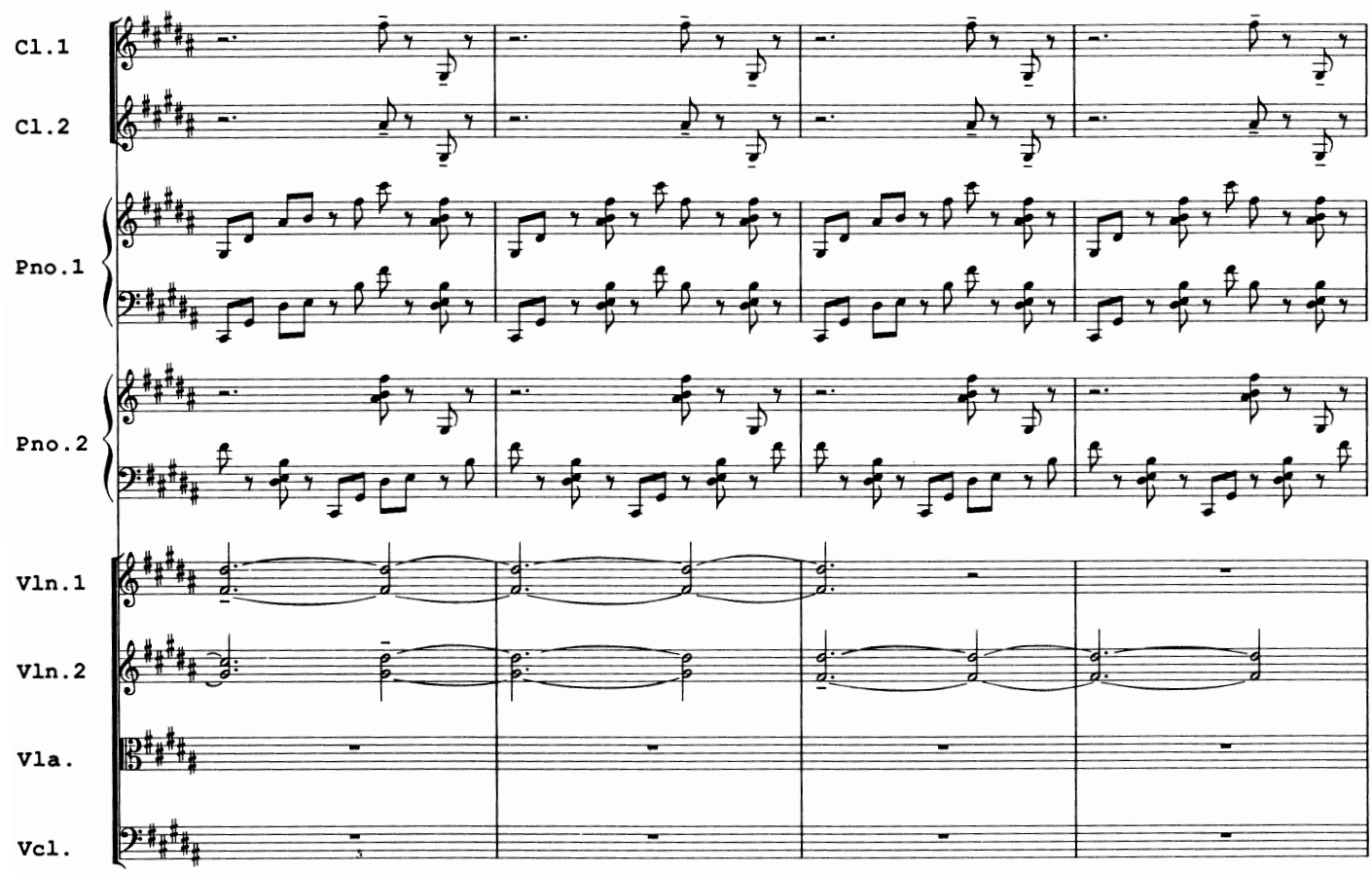
Pno.2
Vln.1
Vln.2
Vla.
Vcl.





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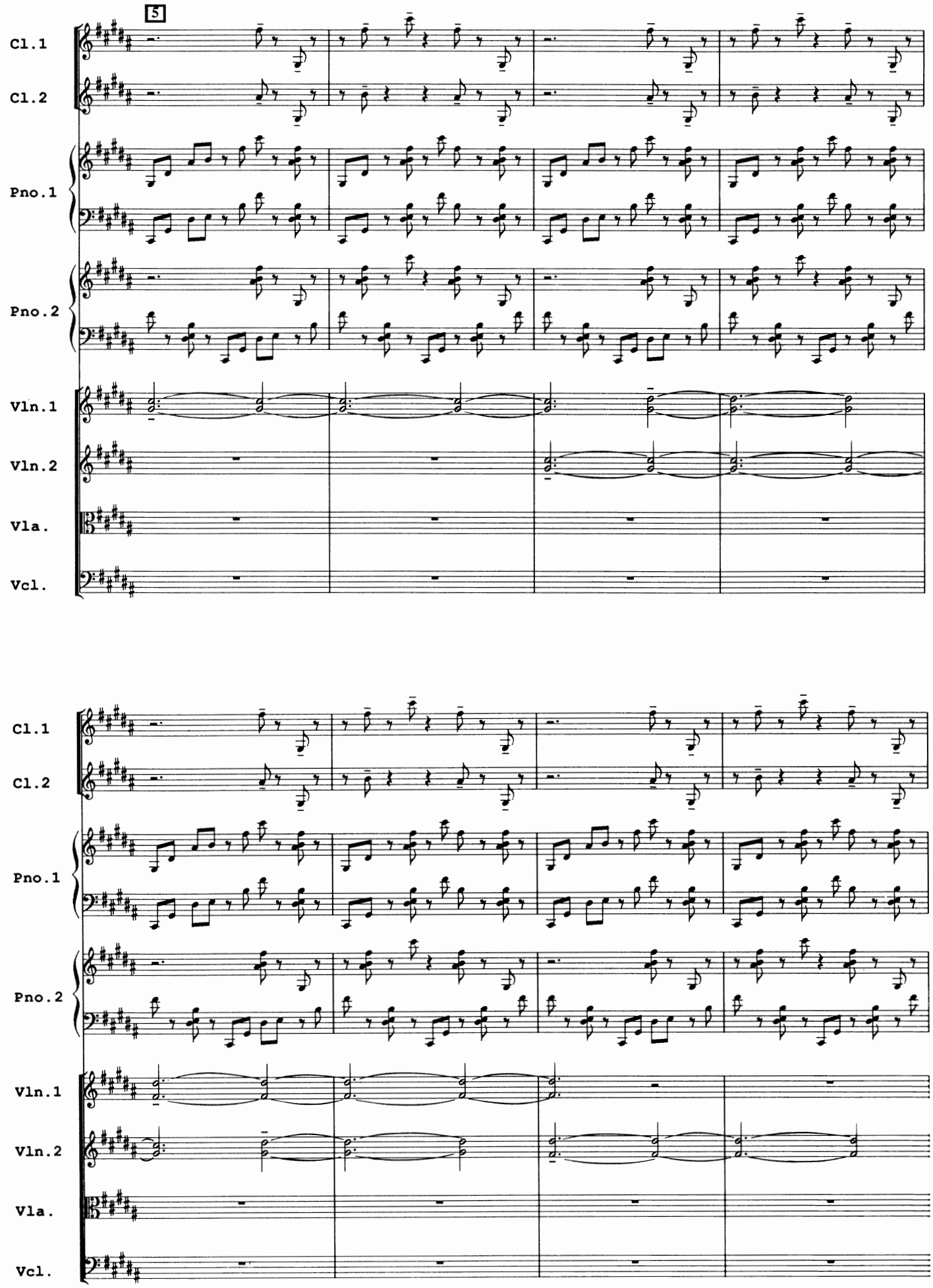
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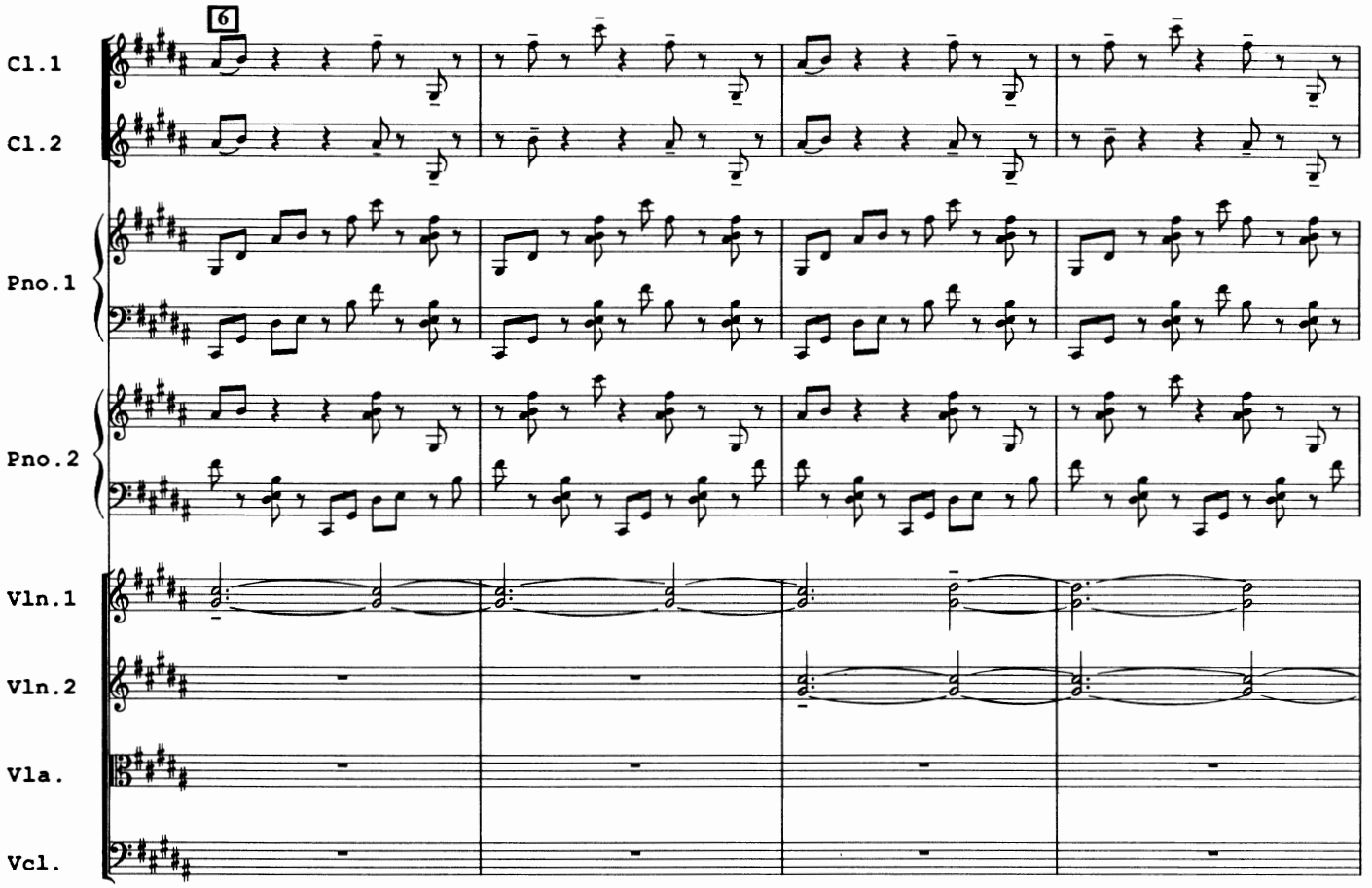
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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Pno.2
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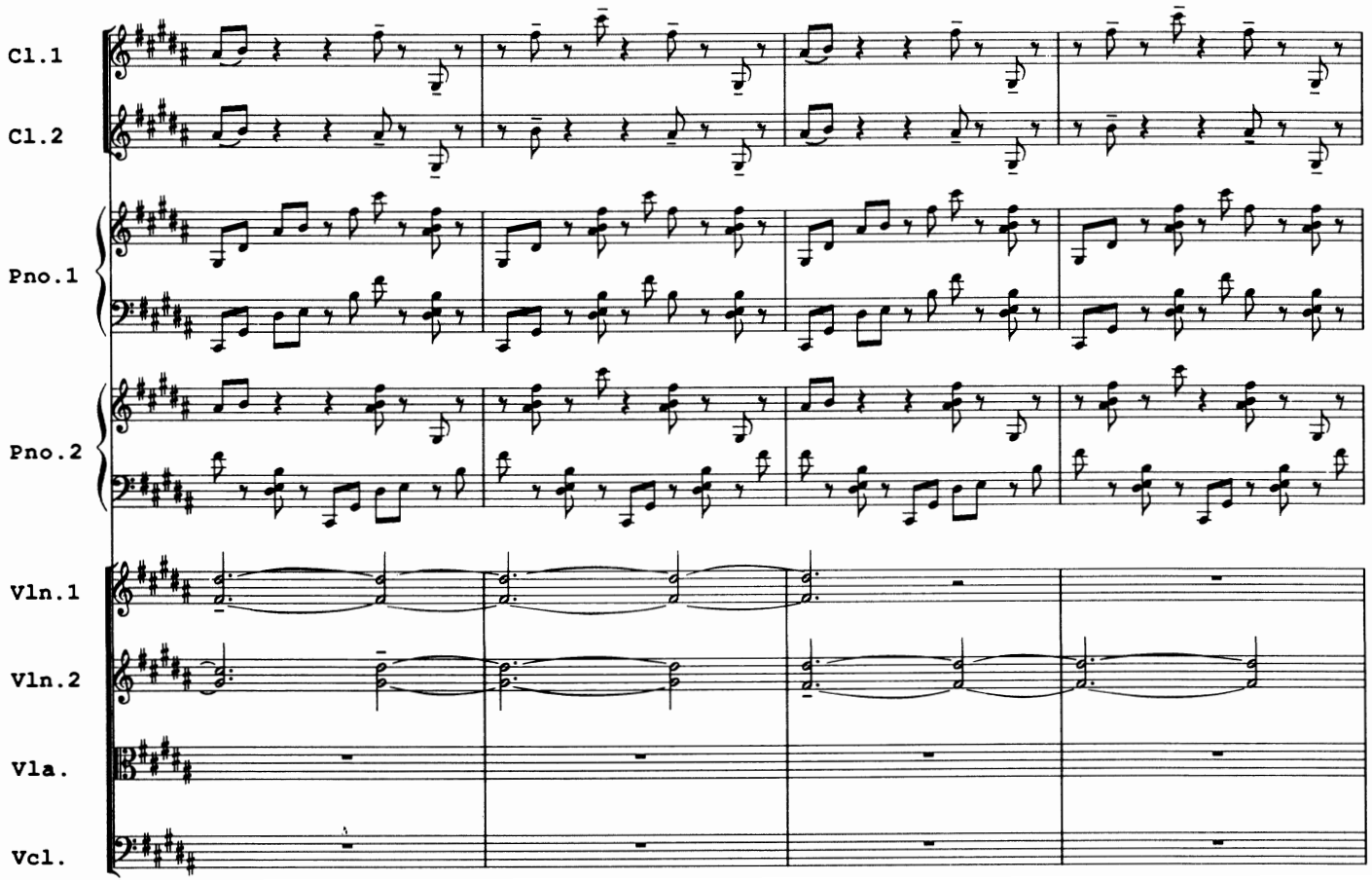
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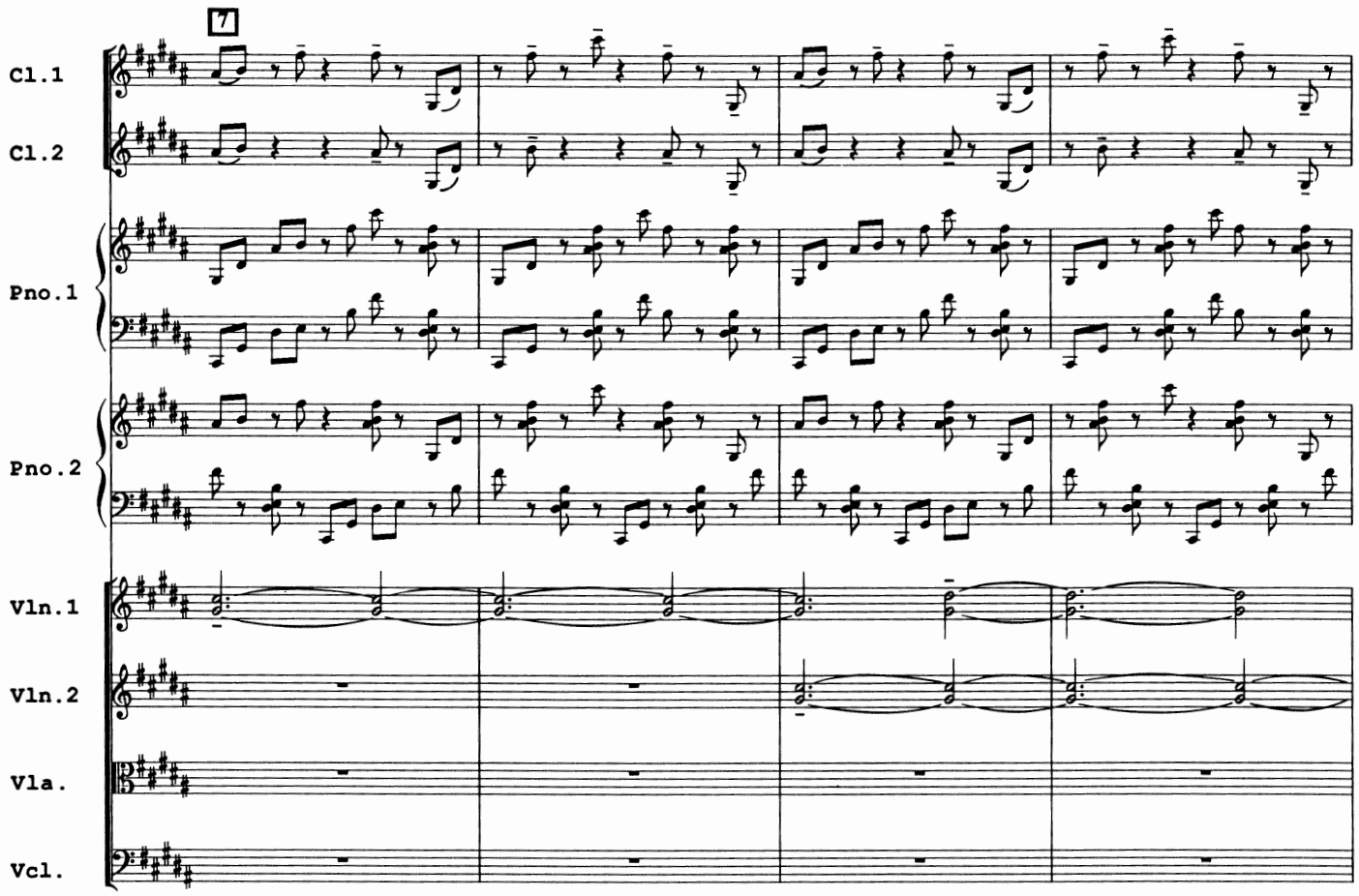
Vcl.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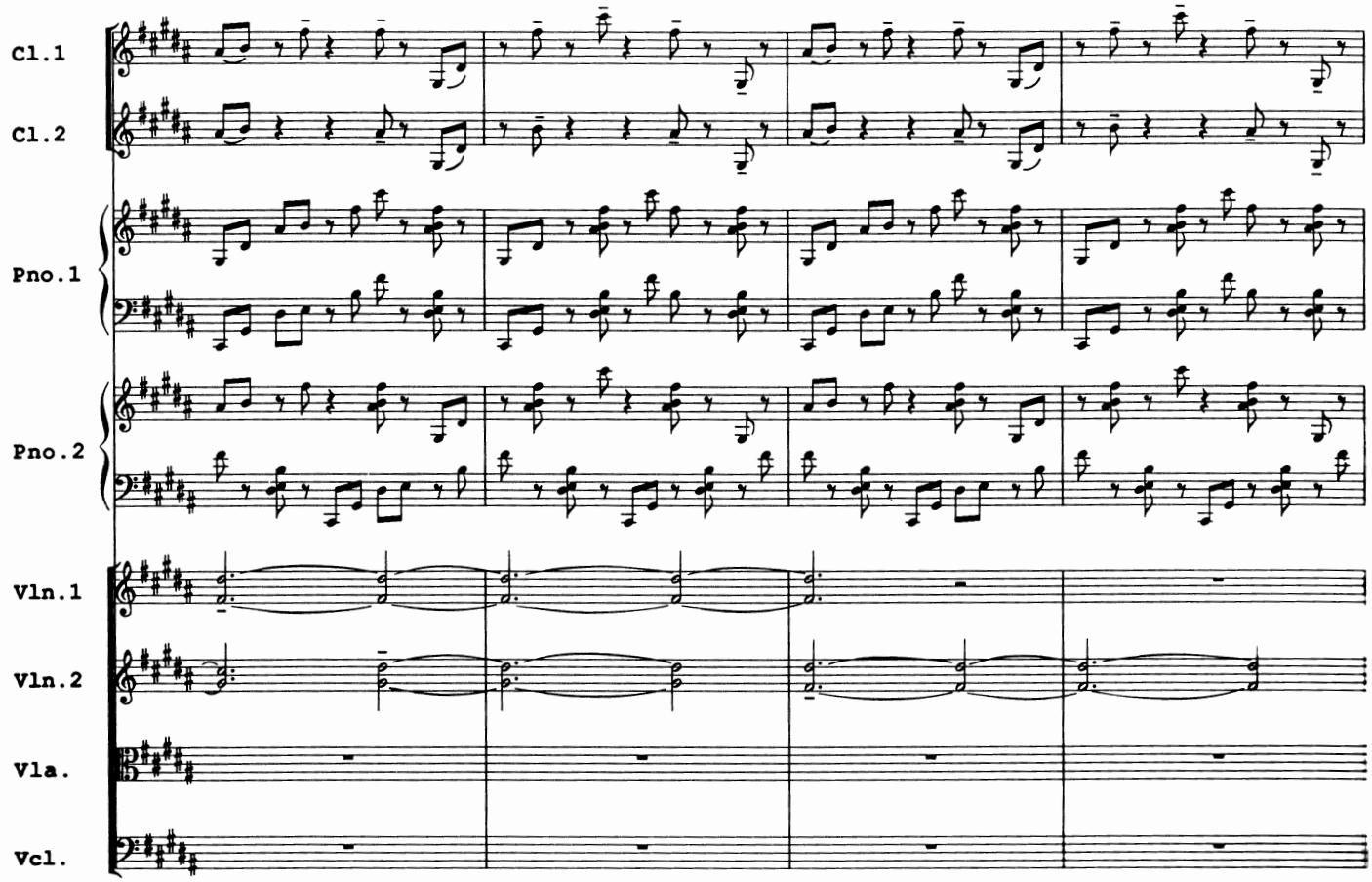
Vcl.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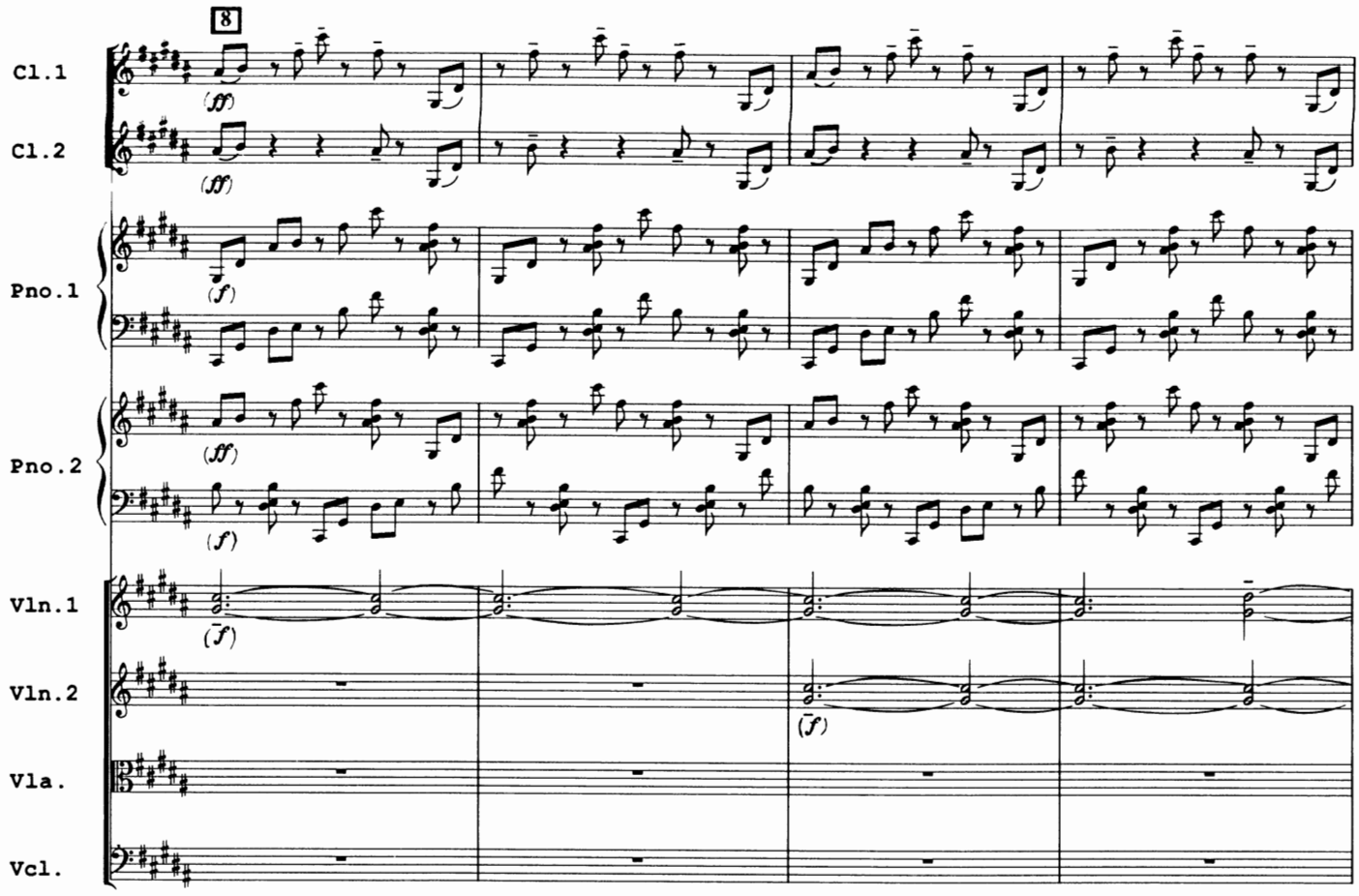
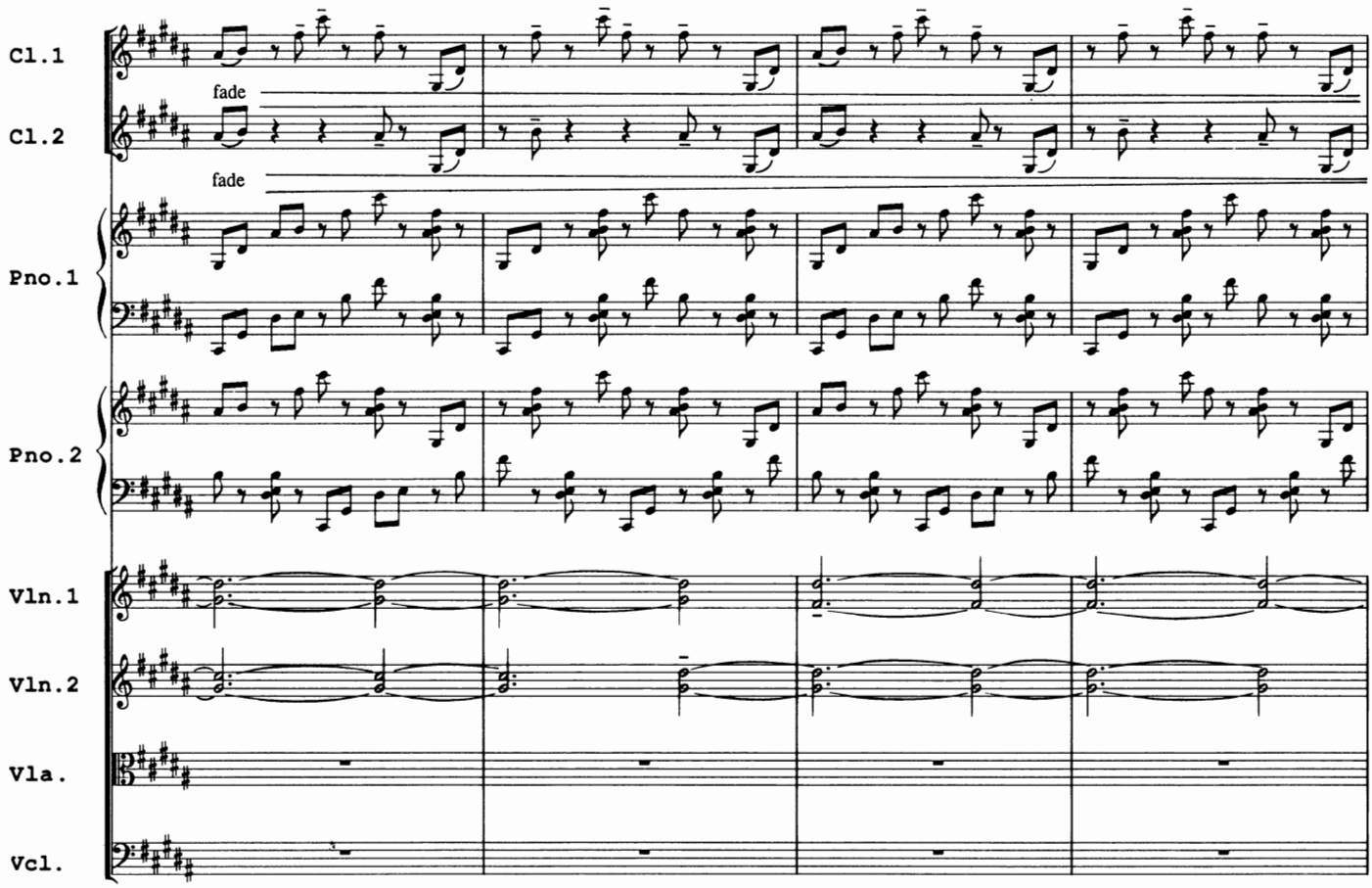
Vln.2
Vla.
Vcl.


8
Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
(ff)
(f)
(ff)
(f)
(f)
(f)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Cl.2
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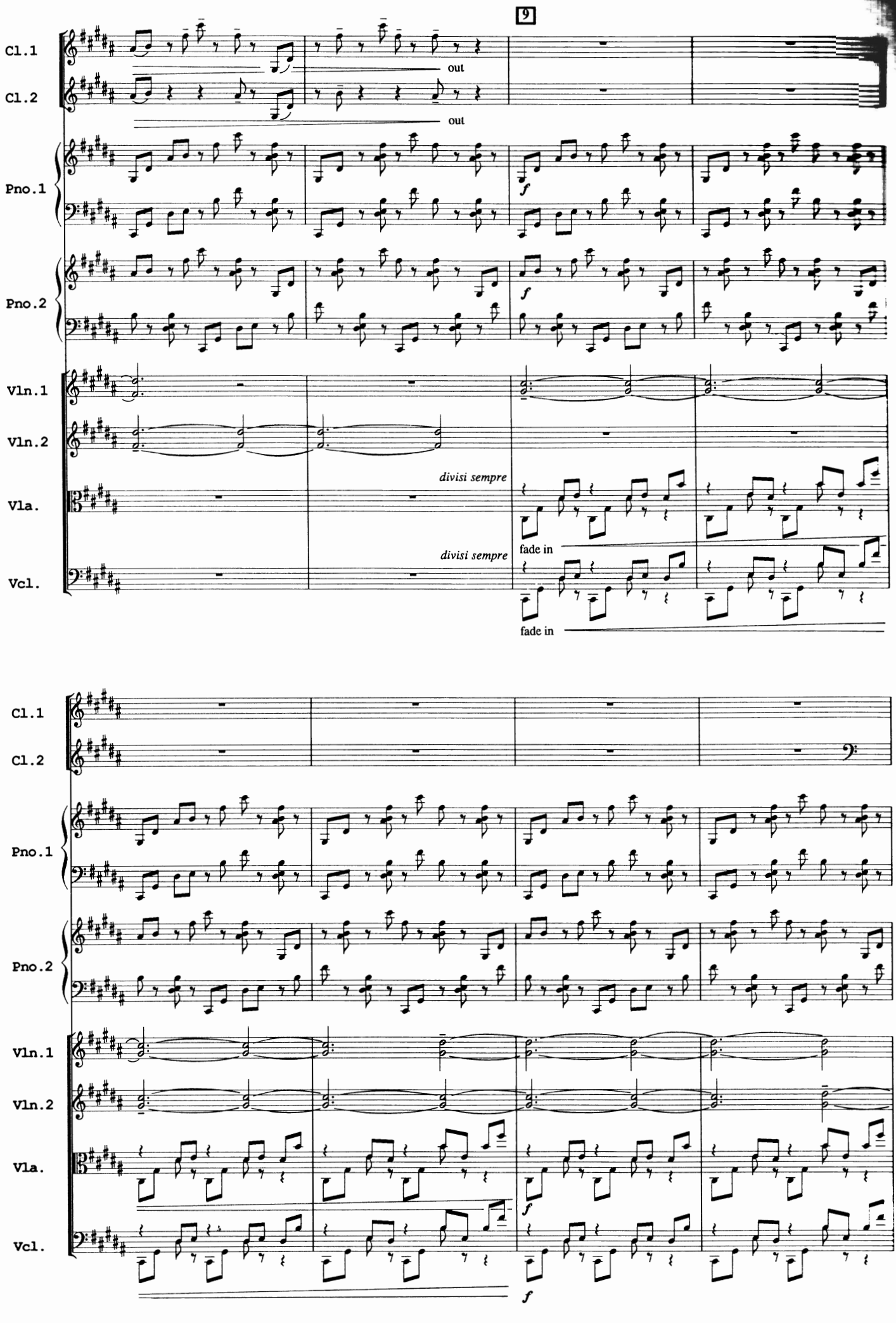
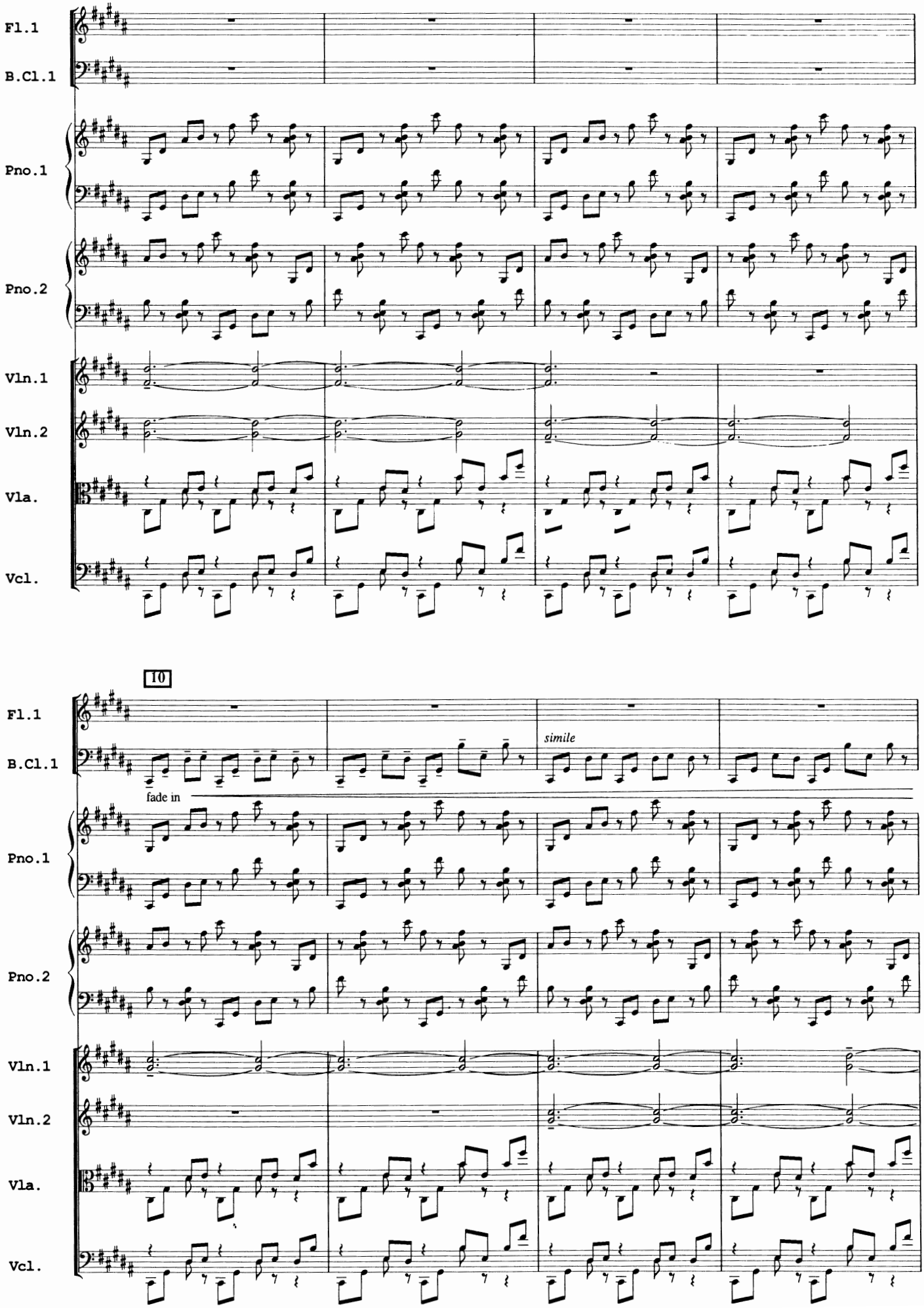
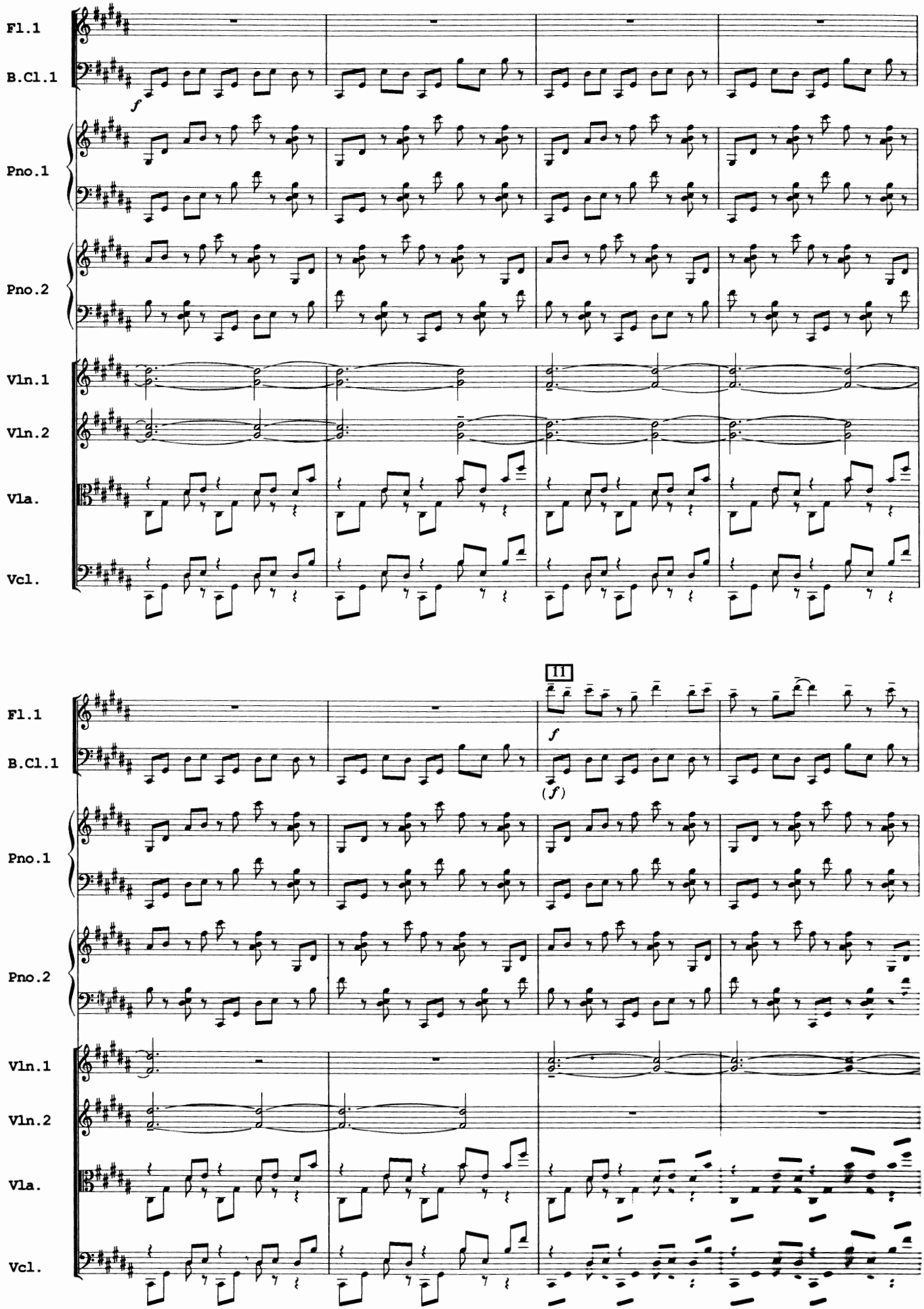
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


9
Cl.1
Cl.2
out
out
Pno.1
f
Pno.2
f
Vln.1
Vln.2
Vla.
divisi sempre
fade in
Vcl.
divisi sempre
fade in
Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
f
Vcl.
f


Fl.1
B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
10
simile
fade in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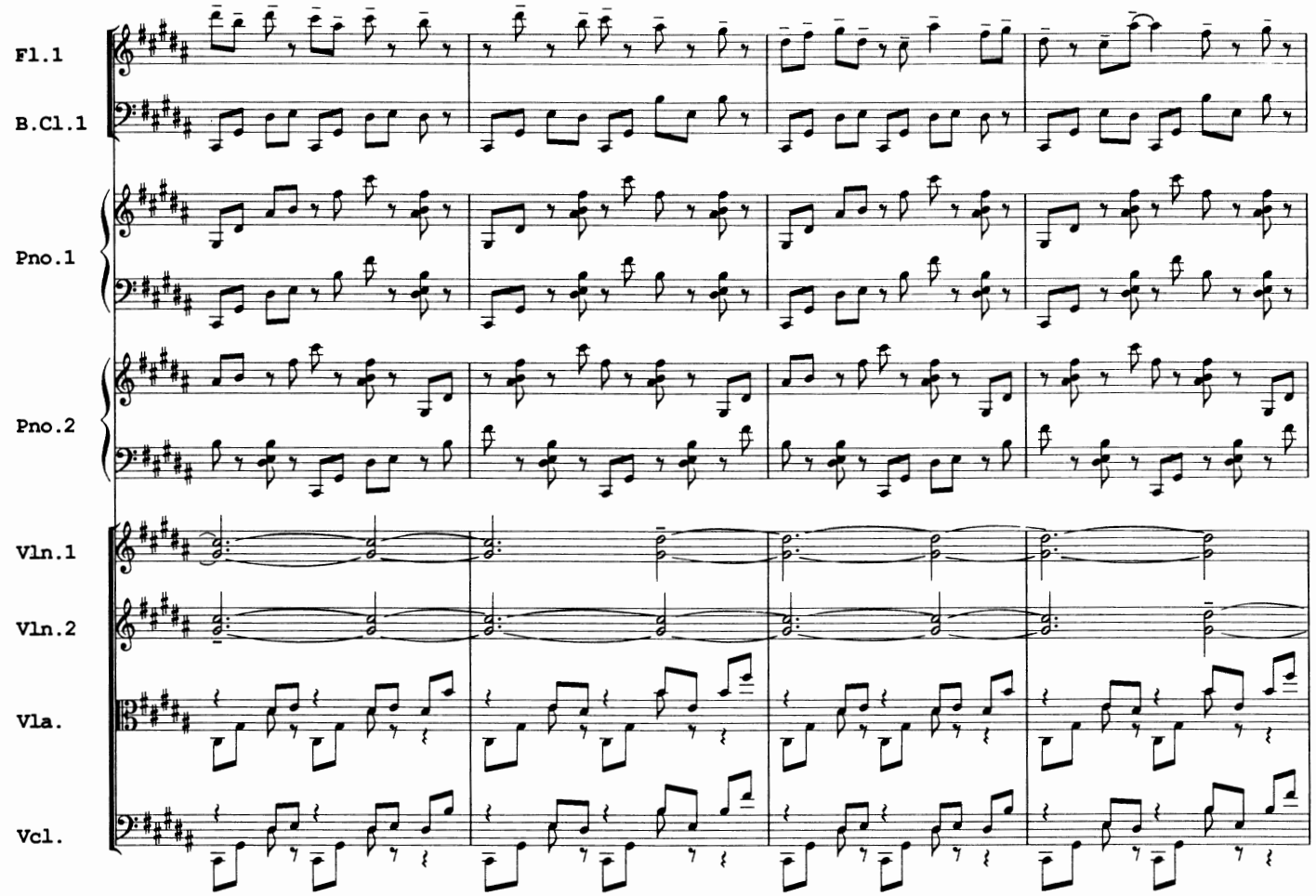
Vln.1
Vln.2
Vla.
Vcl.
f
11
f
(f)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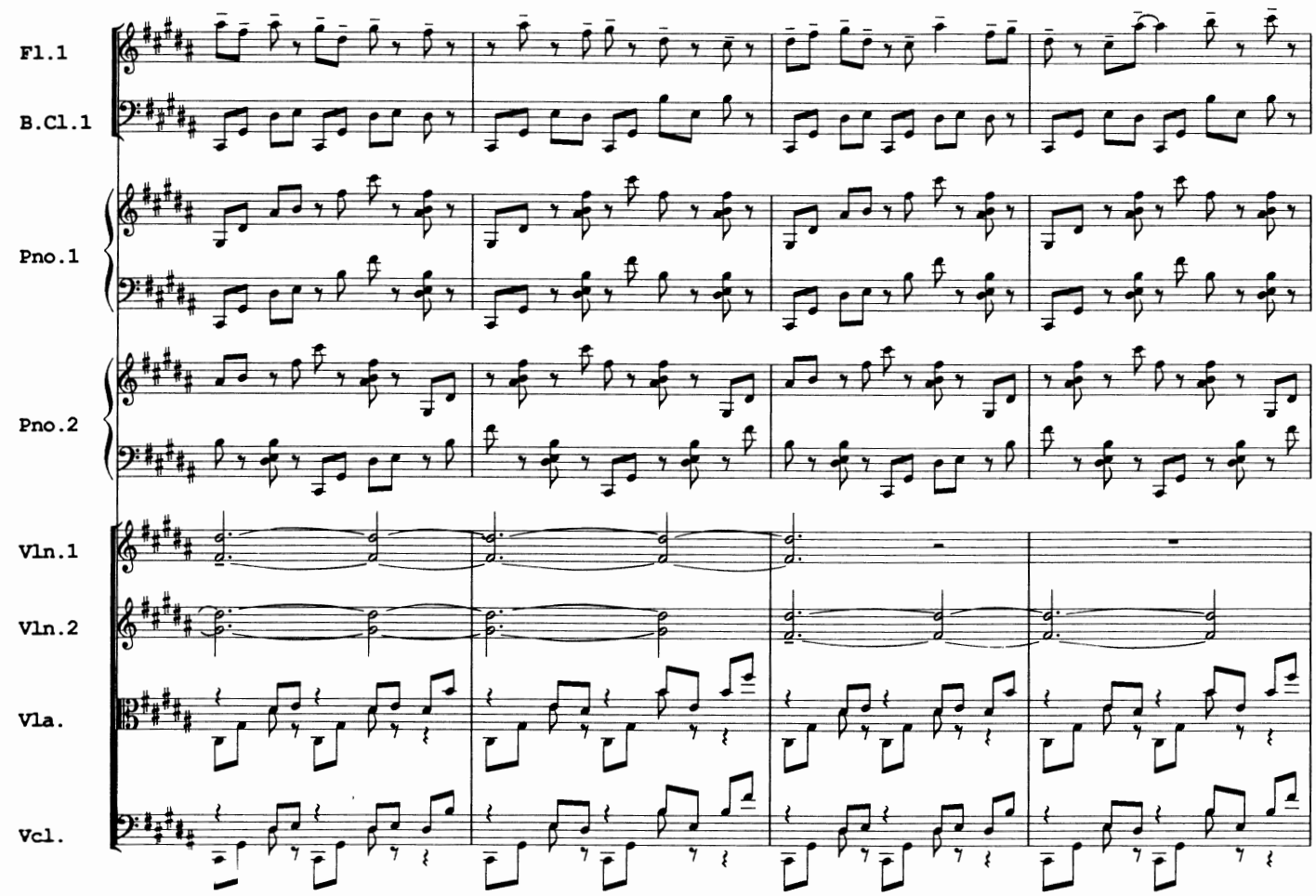
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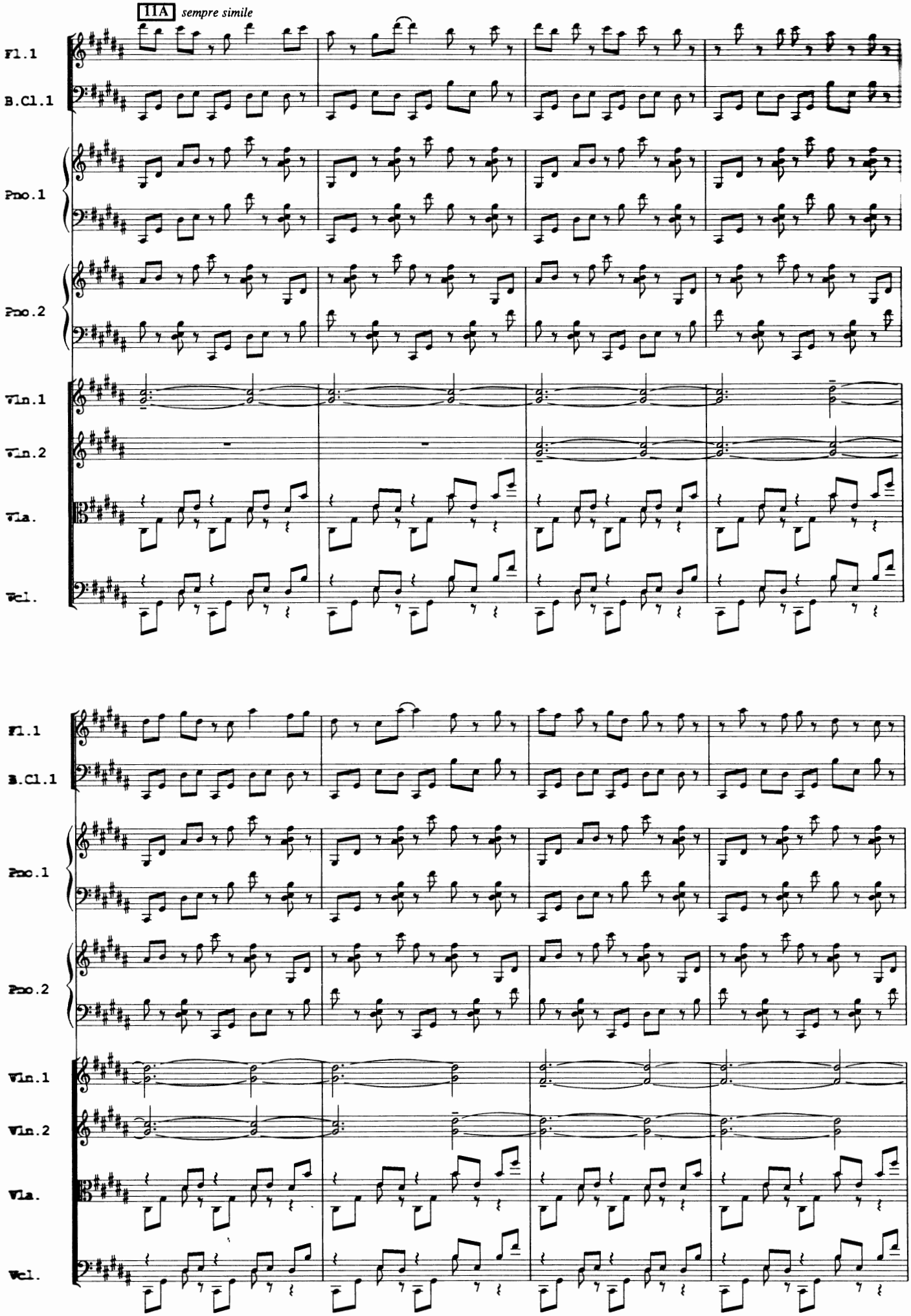
Vcl.


11A
sempre simile
Fl.1
B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Fl.1
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Pno.2
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Vln.2
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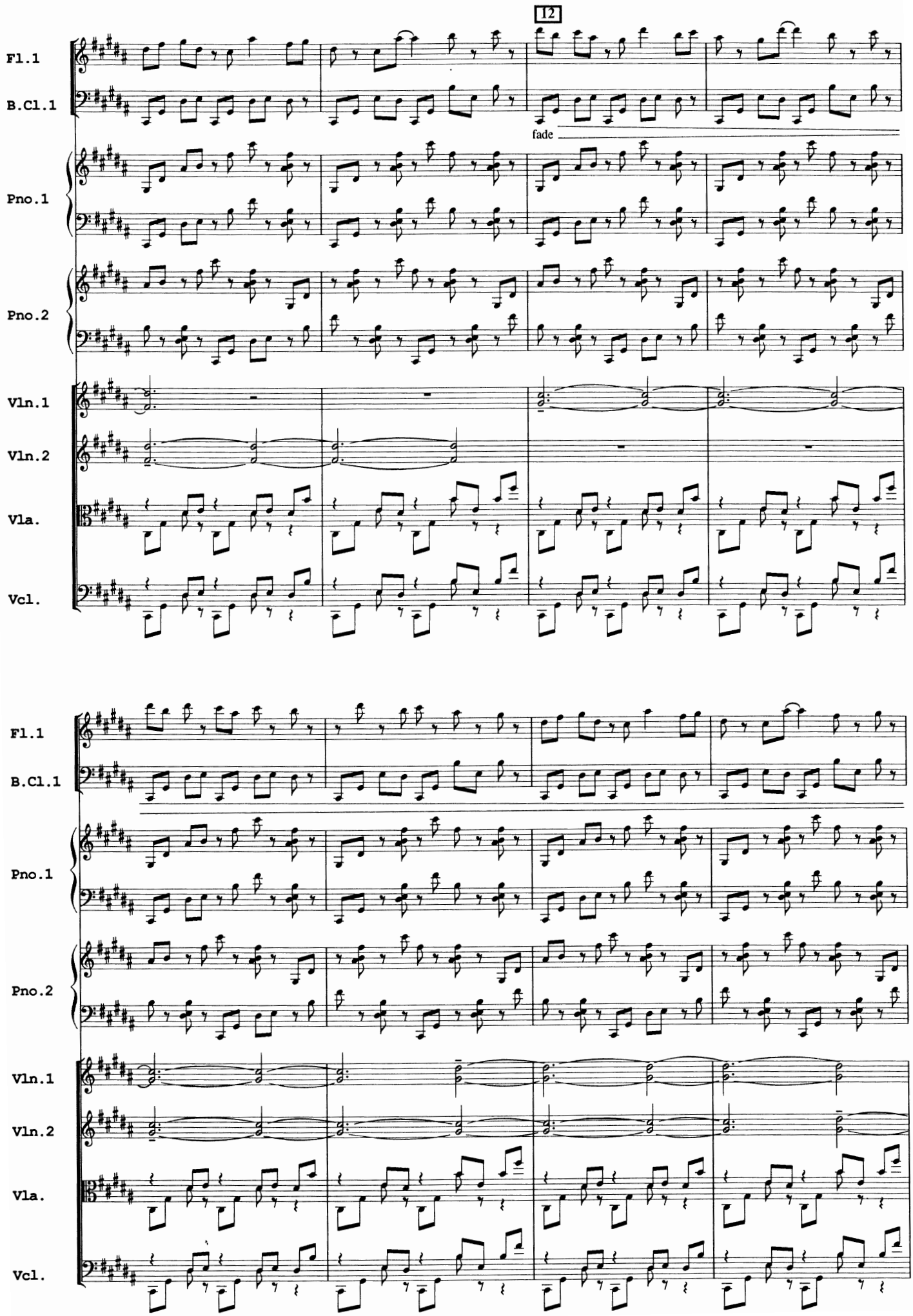
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fade
Fl.1
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Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
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Pno.1
Pno.2
Vln.1
Vln.2
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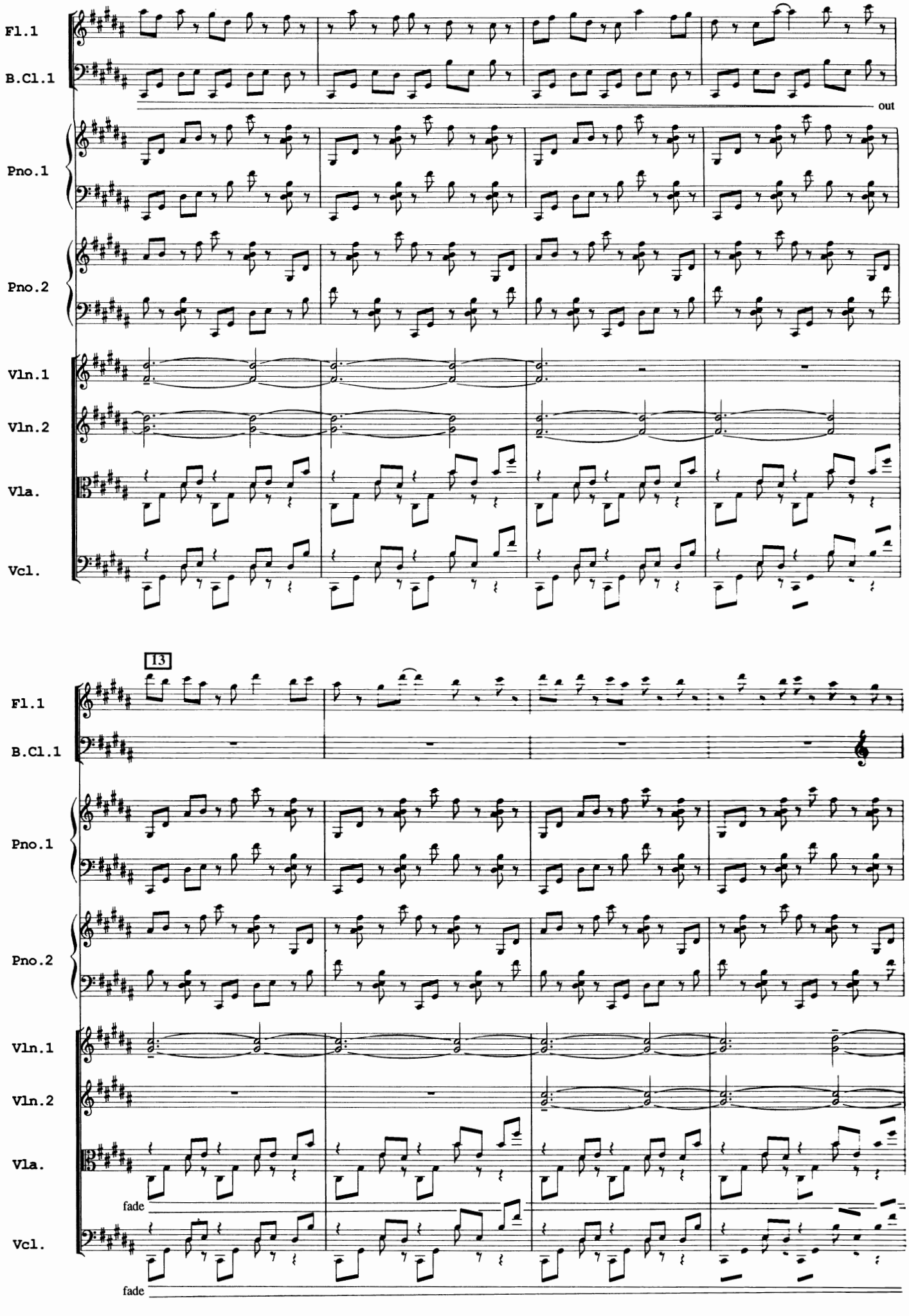
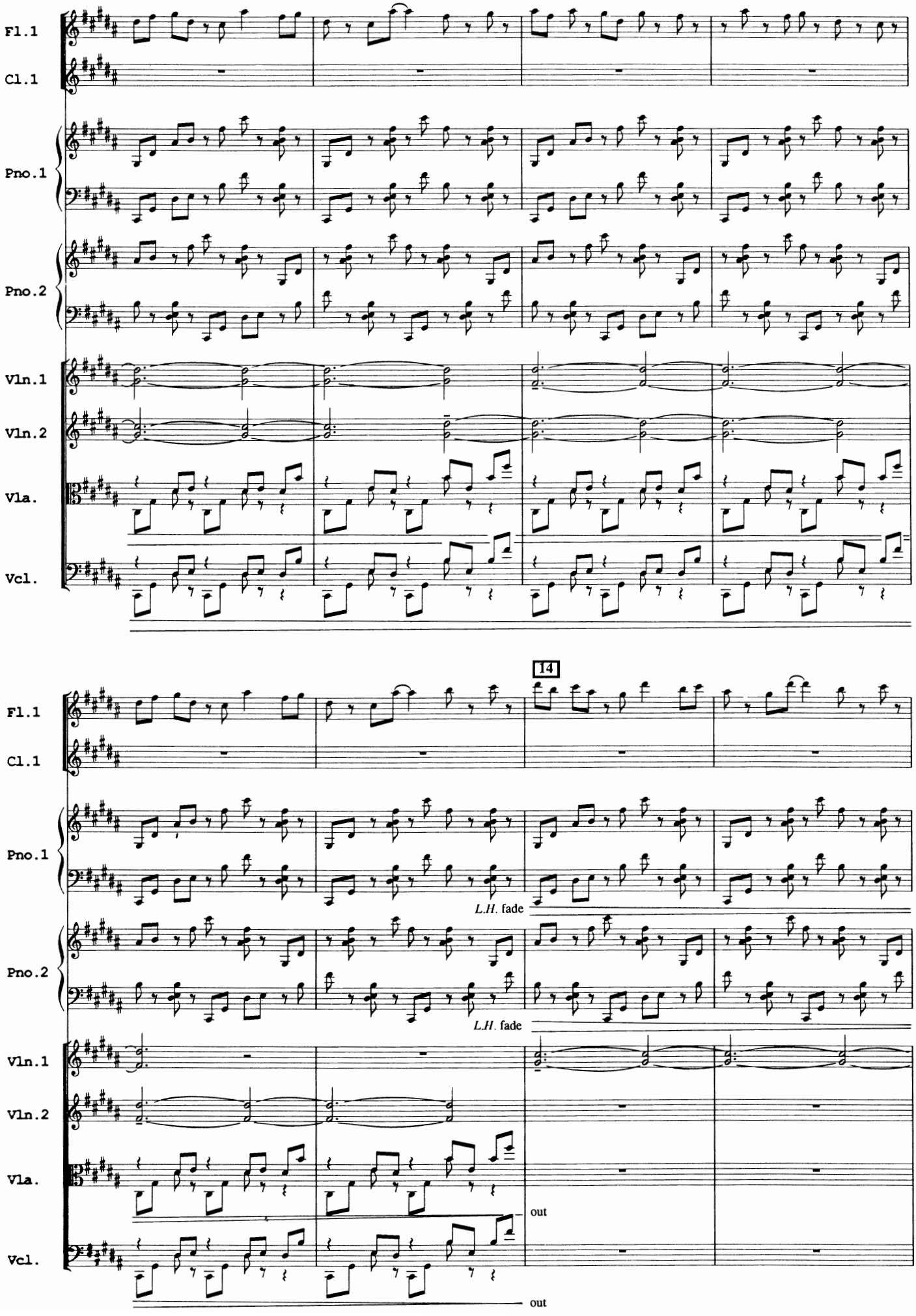
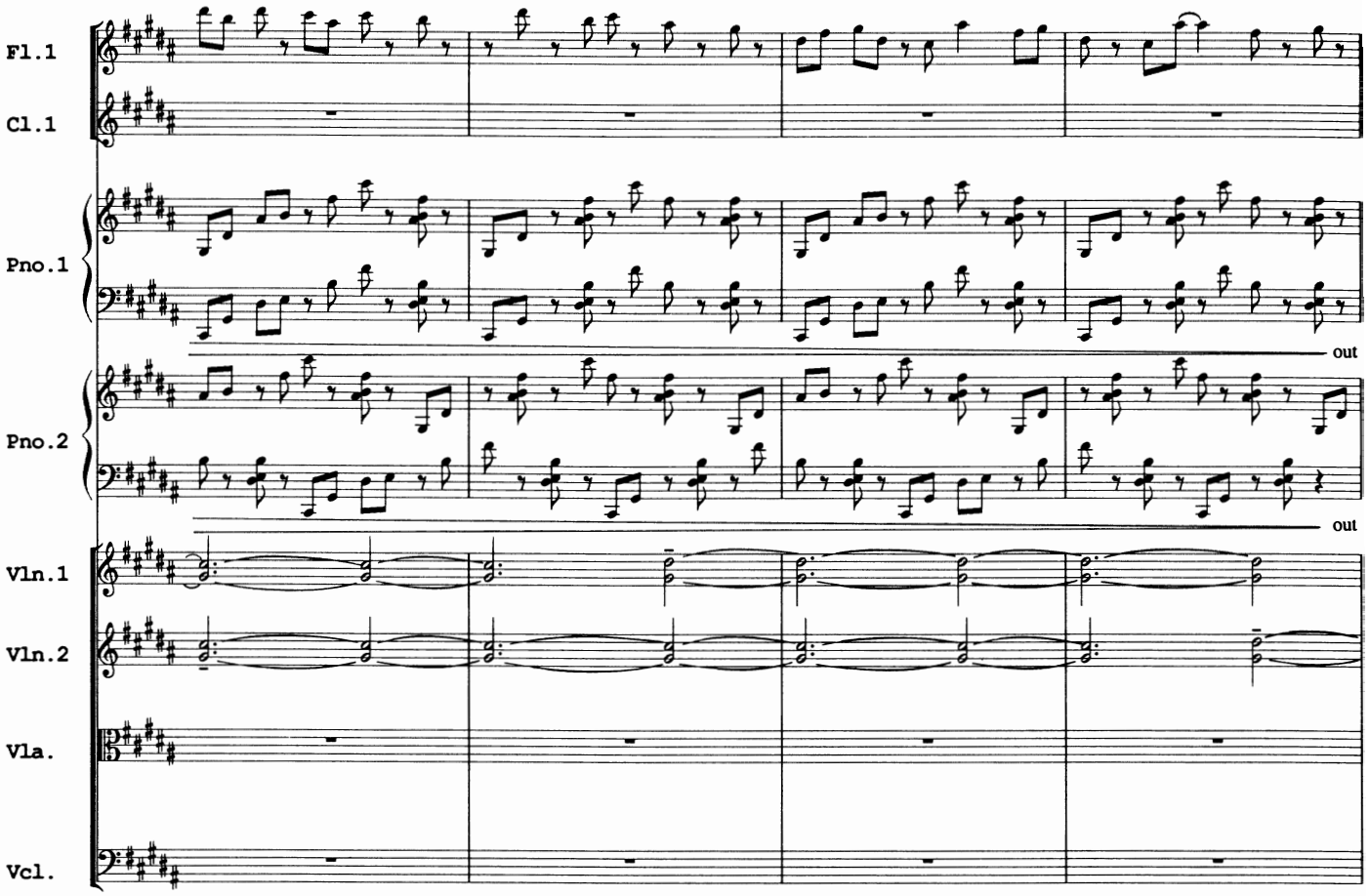
Vcl.


Fl.1
B.Cl.1
out
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
13
Fl.1
B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
fade
Vcl.
fade


Fl.1
Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
14
L.H. fade
L.H. fade
out
out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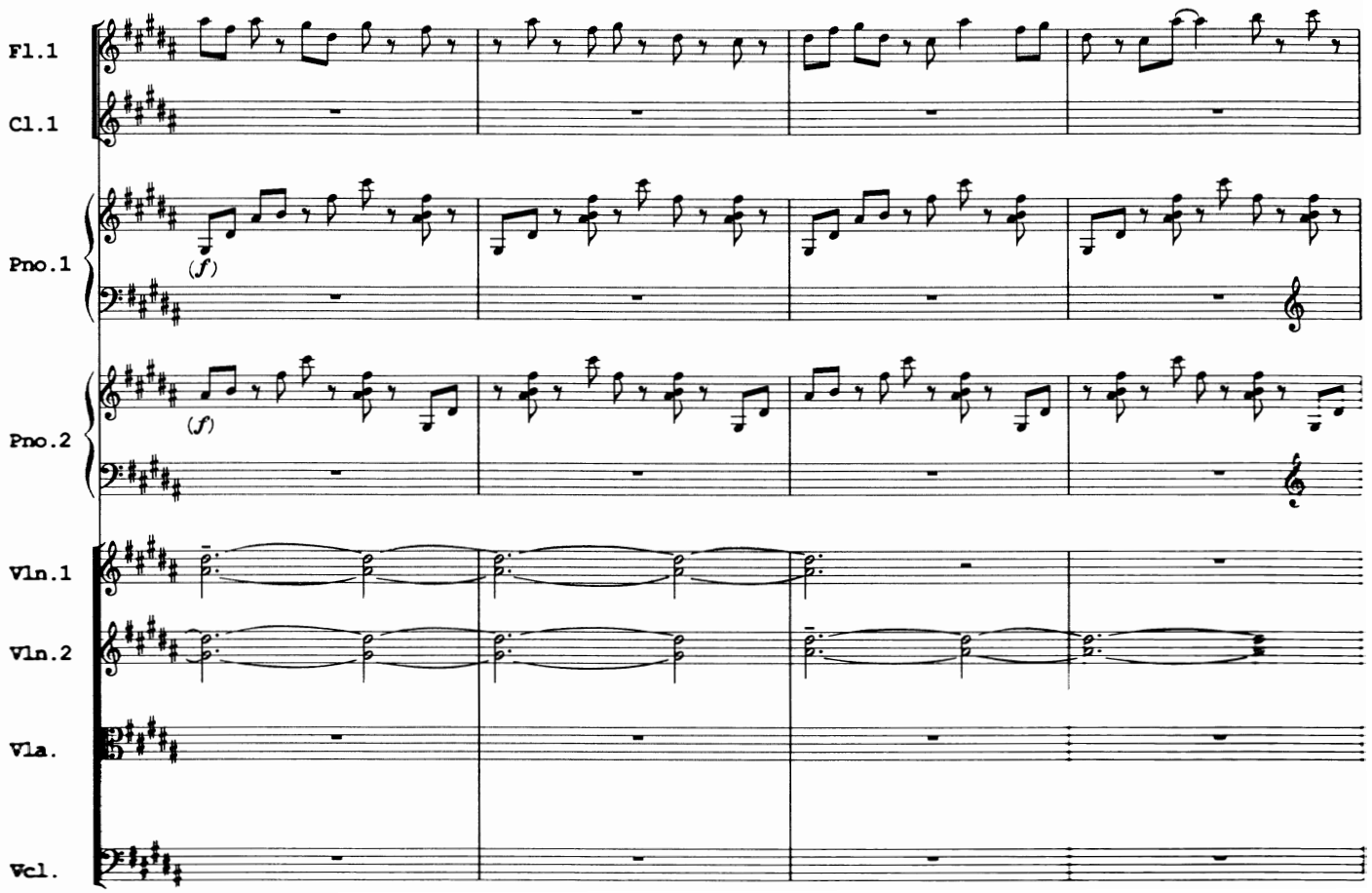
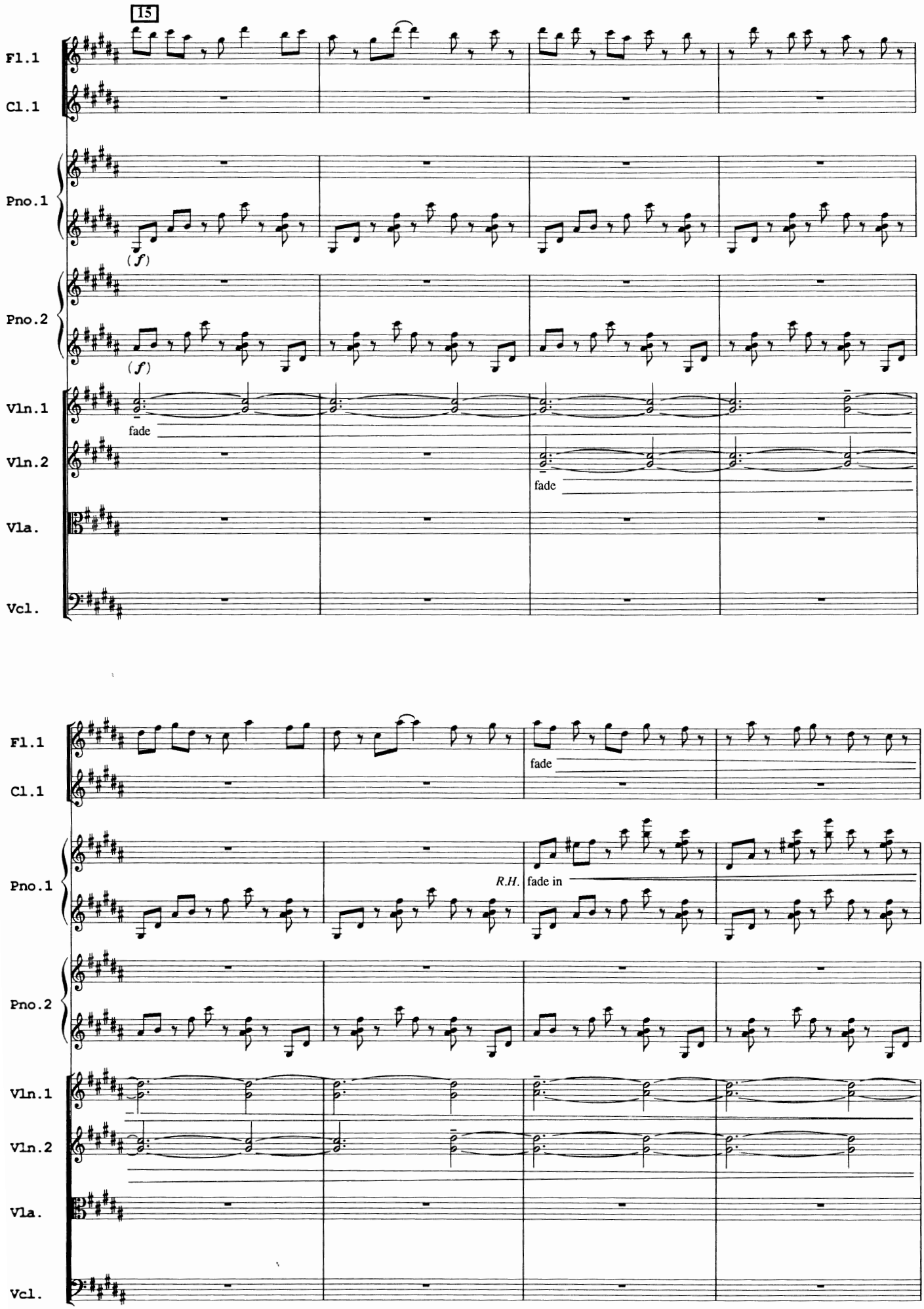
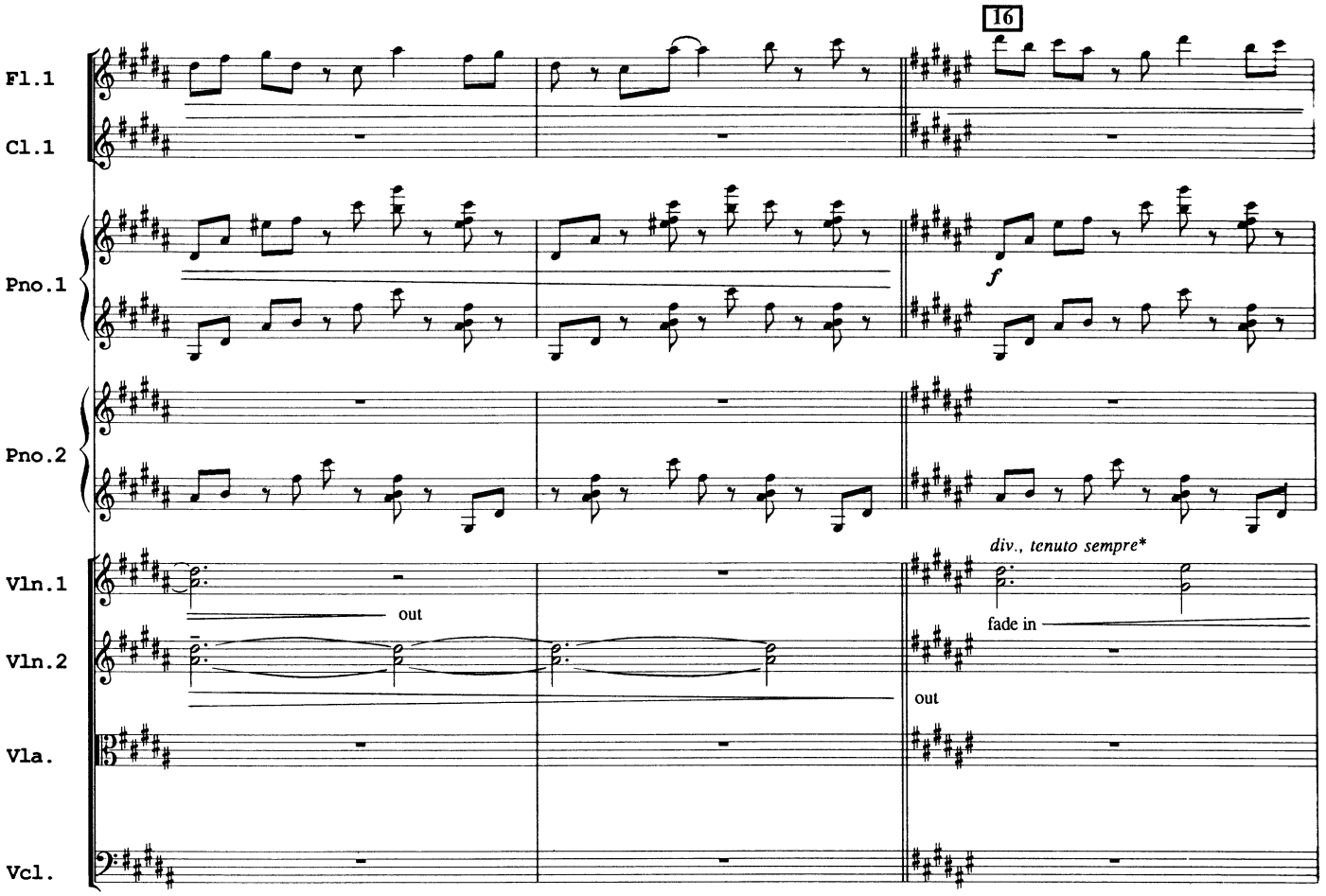
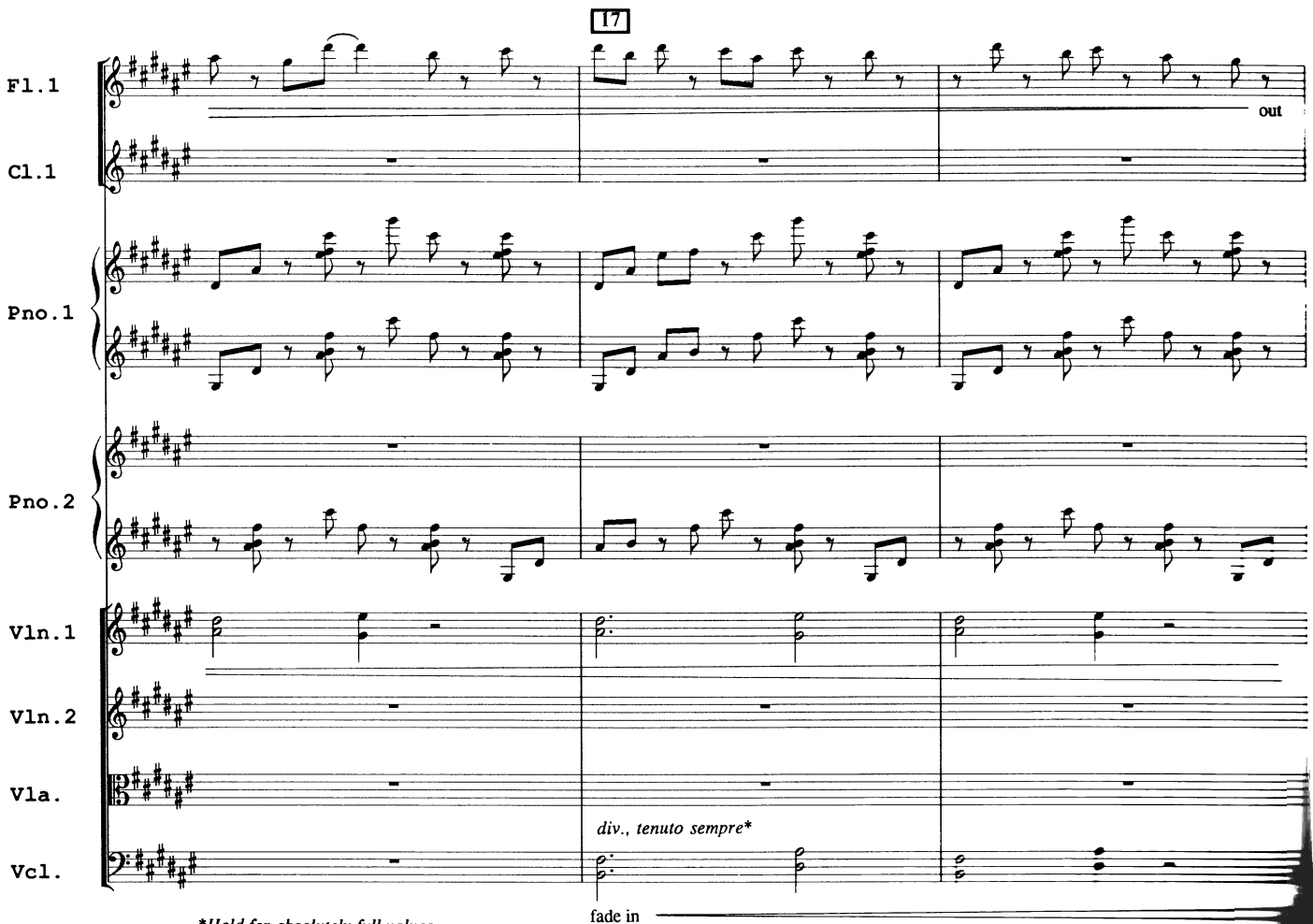
Pno.1
Pno.2
out
out
Vln.1
Vln.2
Vla.
Vcl.


Fl.1
Cl.1
Pno.1
(f)
Pno.2
(f)
Vln.1
Vln.2
Vla.
Vcl.


15
Fl.1
Cl.1
Pno.1
(f)
Pno.2
(f)
Vln.1
fade
Vln.2
fade
Vla.
Vcl.
Fl.1
Cl.1
fade
Pno.1
R.H.
fade in
Pno.2
Vln.1
Vln.2
Vla.
Vcl.





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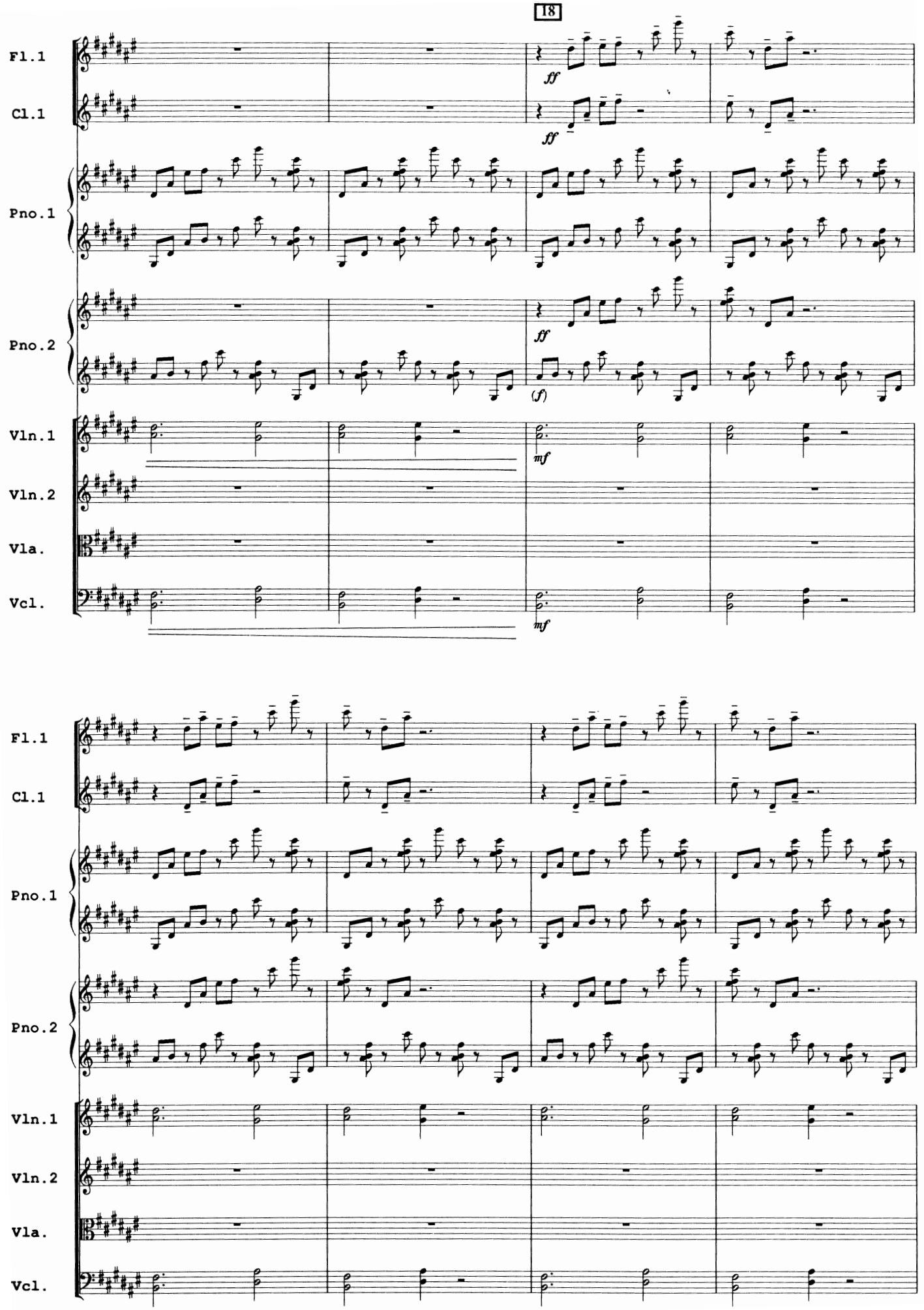
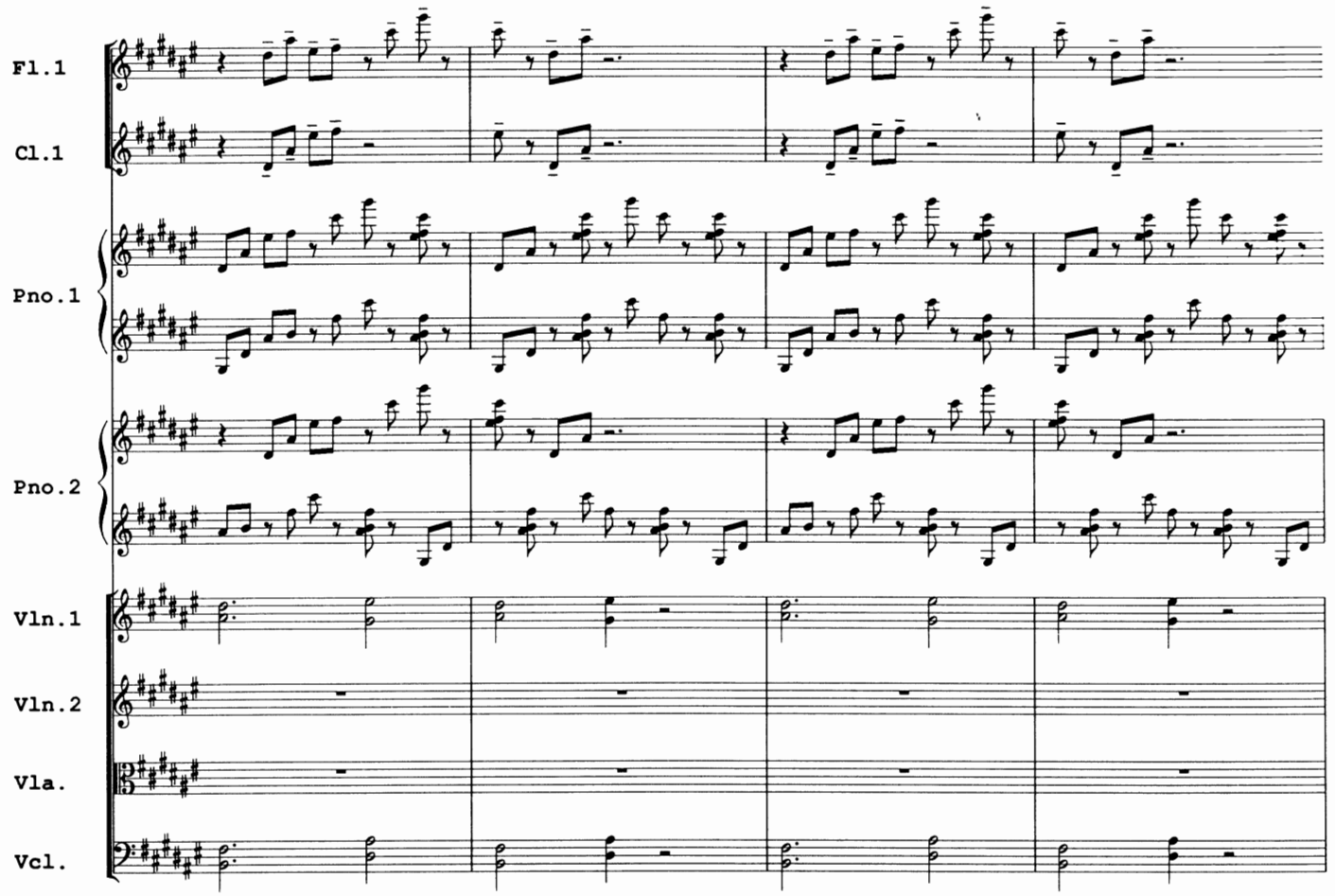

Fl.1
Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
ff
ff
ff
(f)
mf
mf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Cl.1
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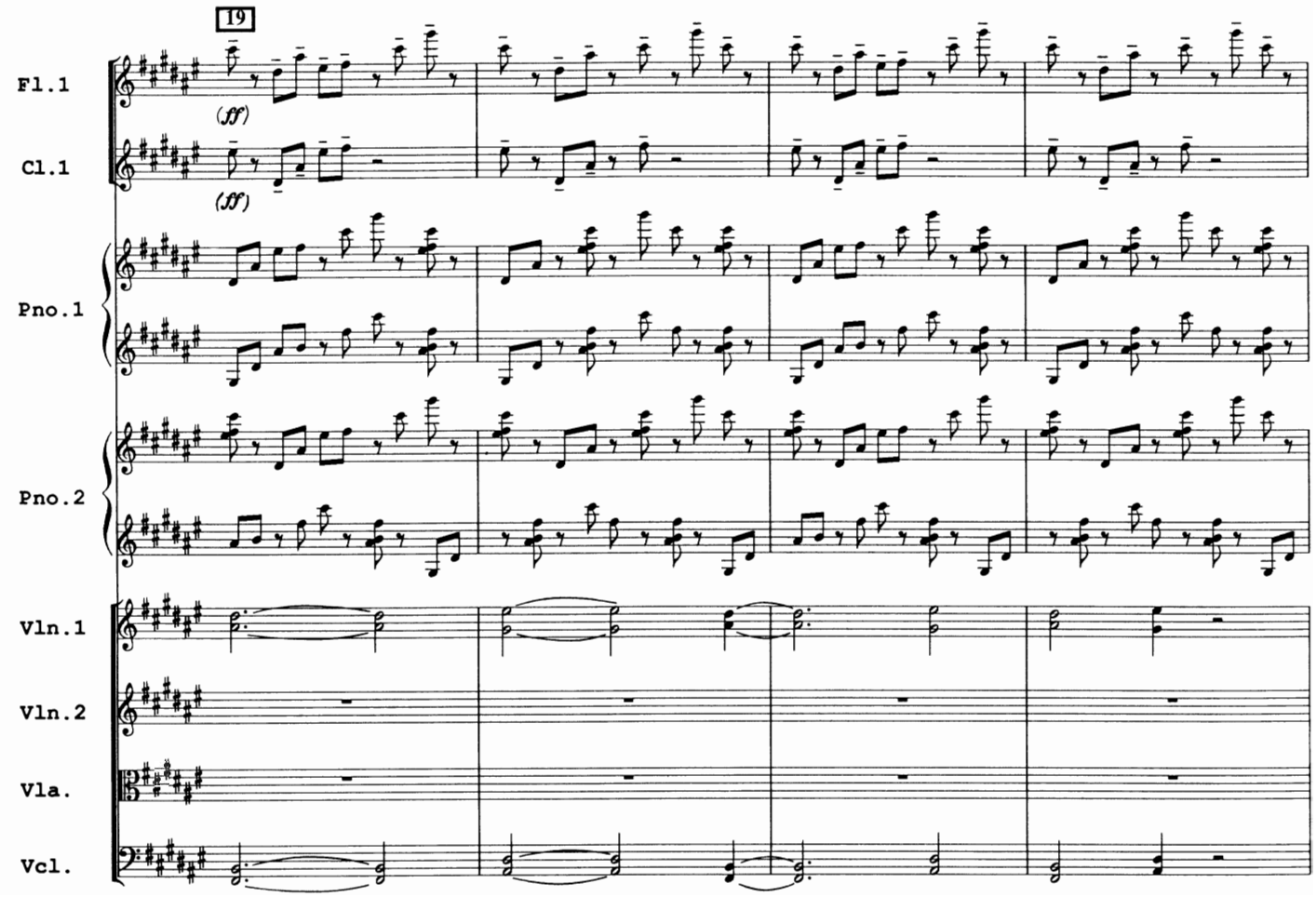
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


19
(ff)
(ff)
Fl.1
Cl.1
Pno.1
Pno.2
Vln.1
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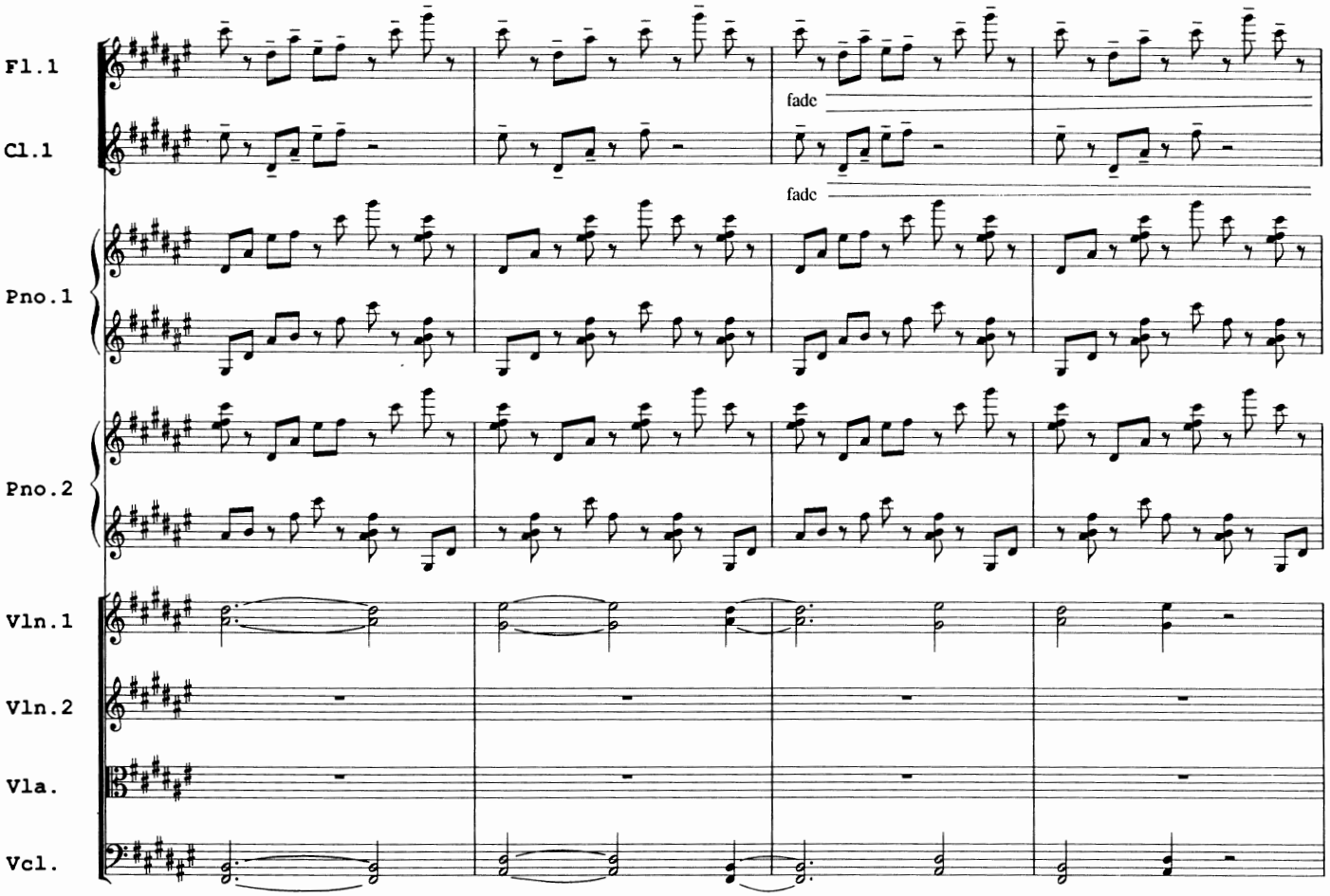
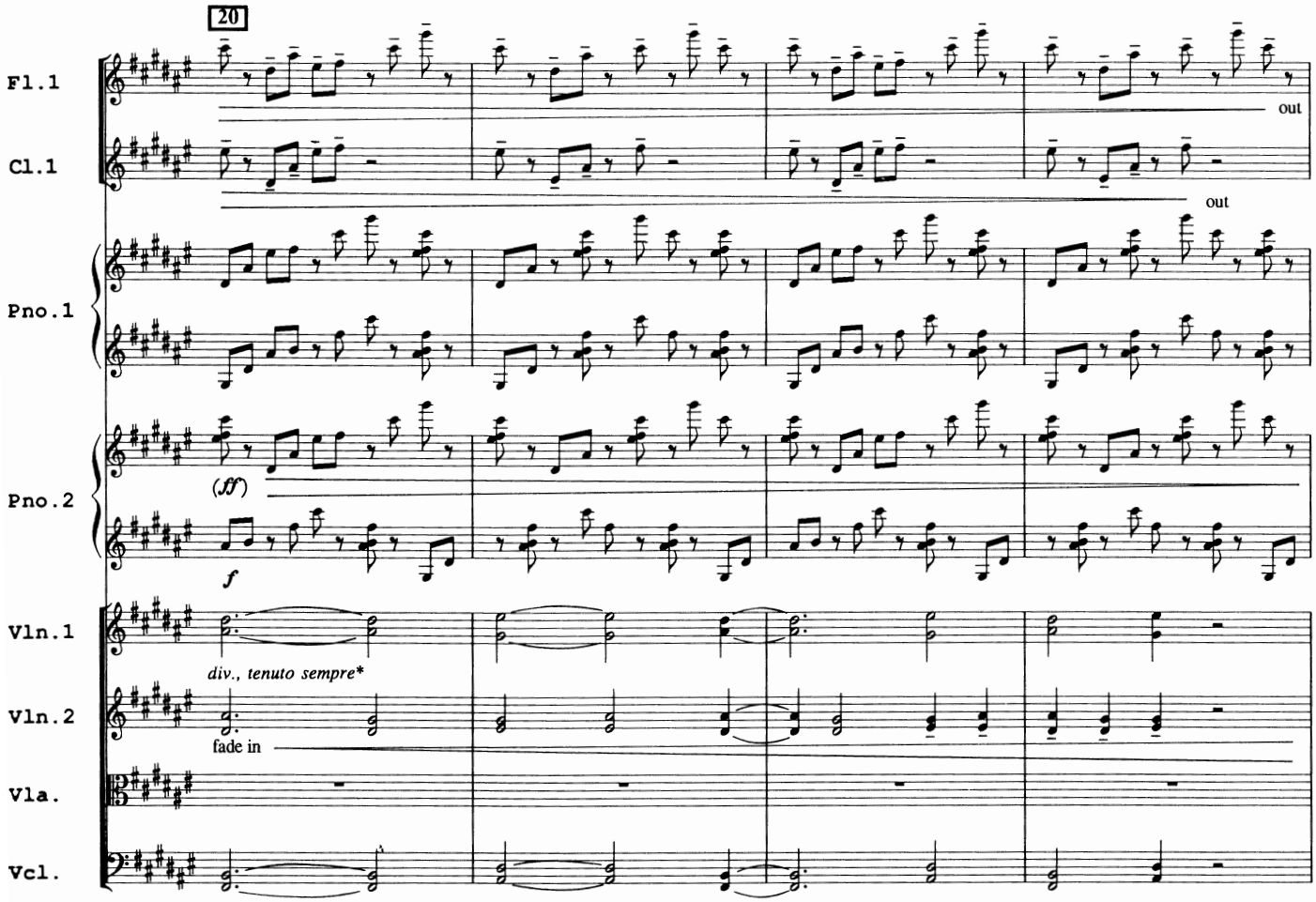
Vla.
Vcl.





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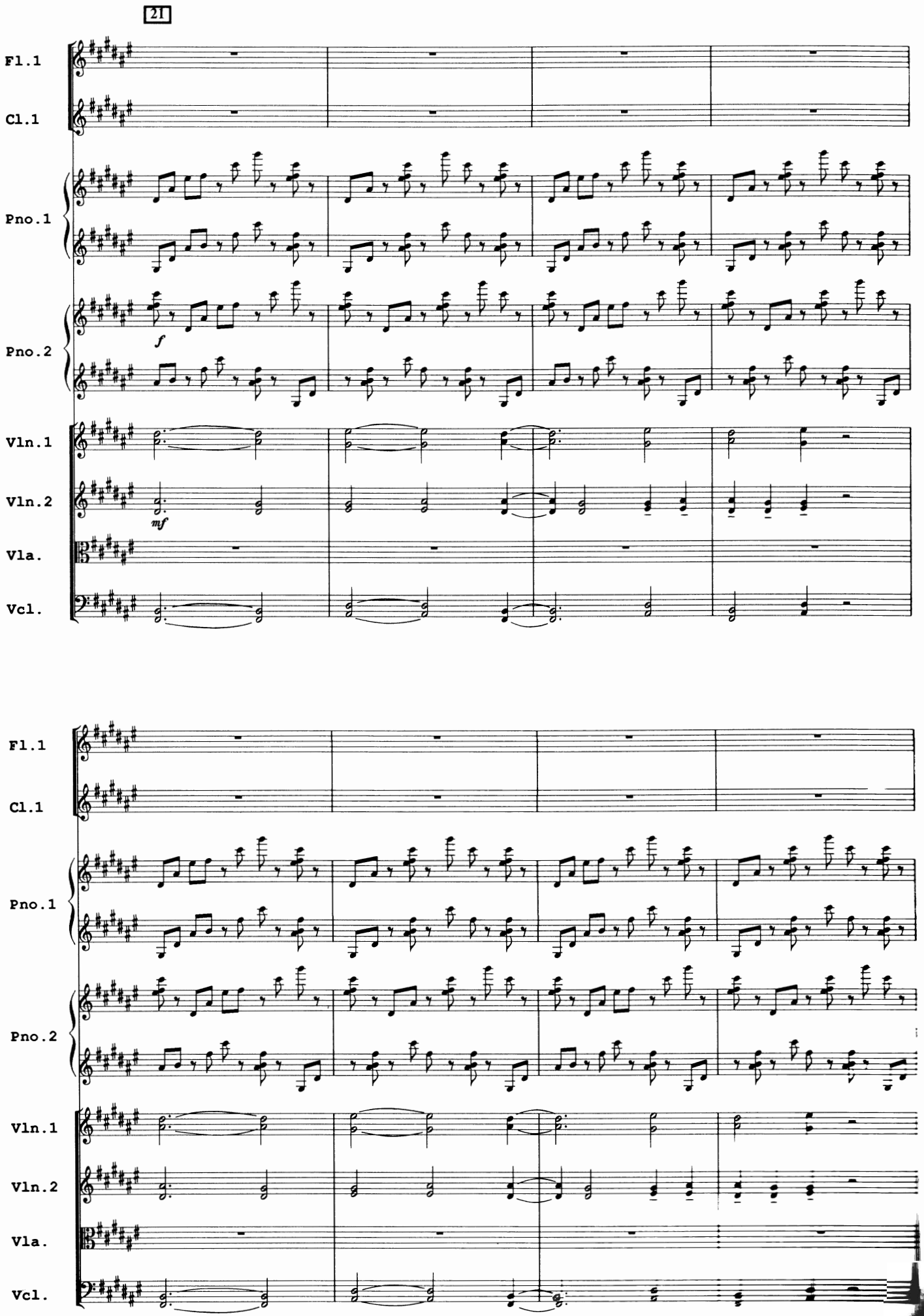
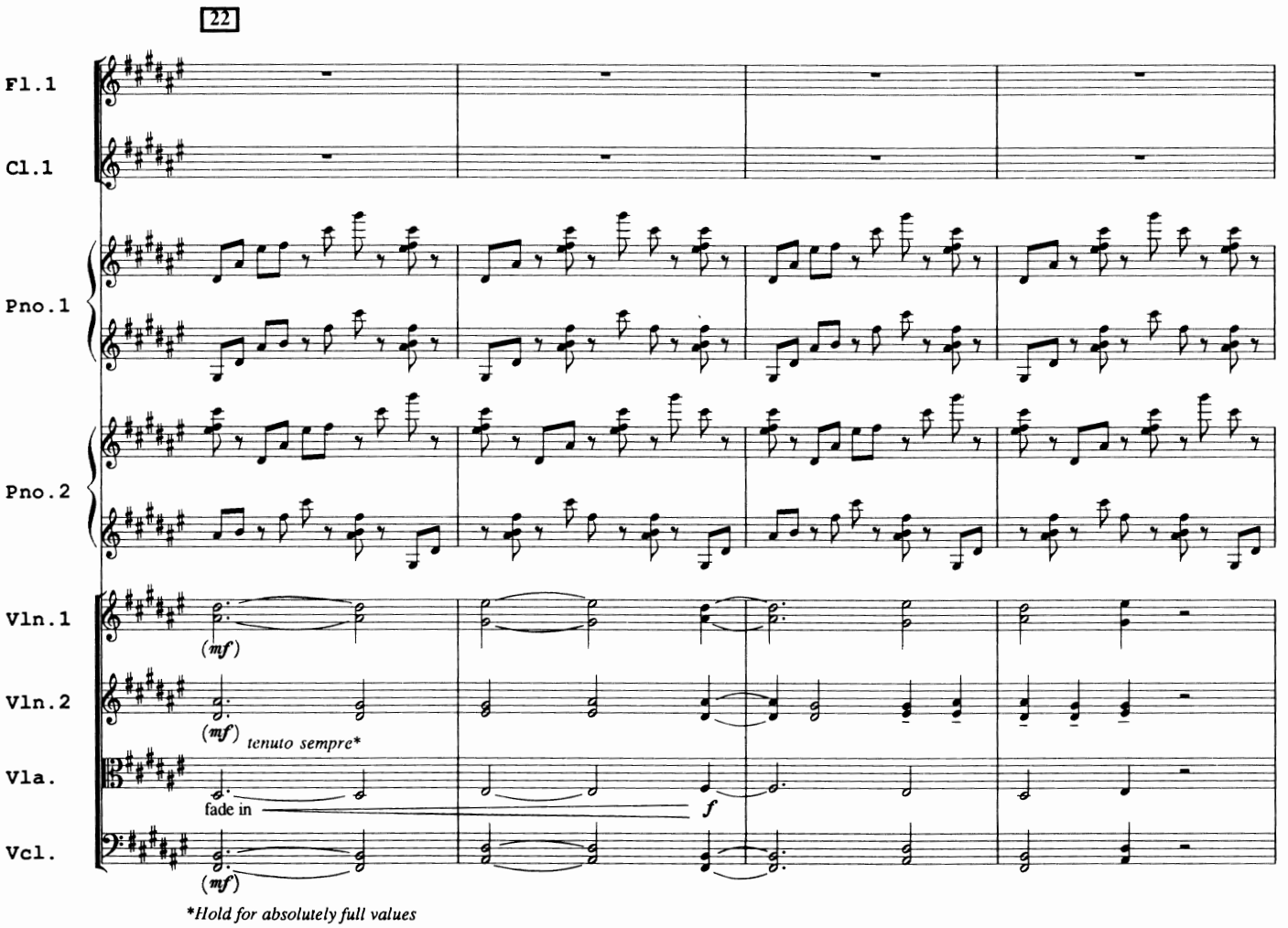

21
Fl.1
Cl.1
Pno.1
Pno.2
f
Vln.1
Vln.2
mf
Vla.
Vcl.
Fl.1
Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.



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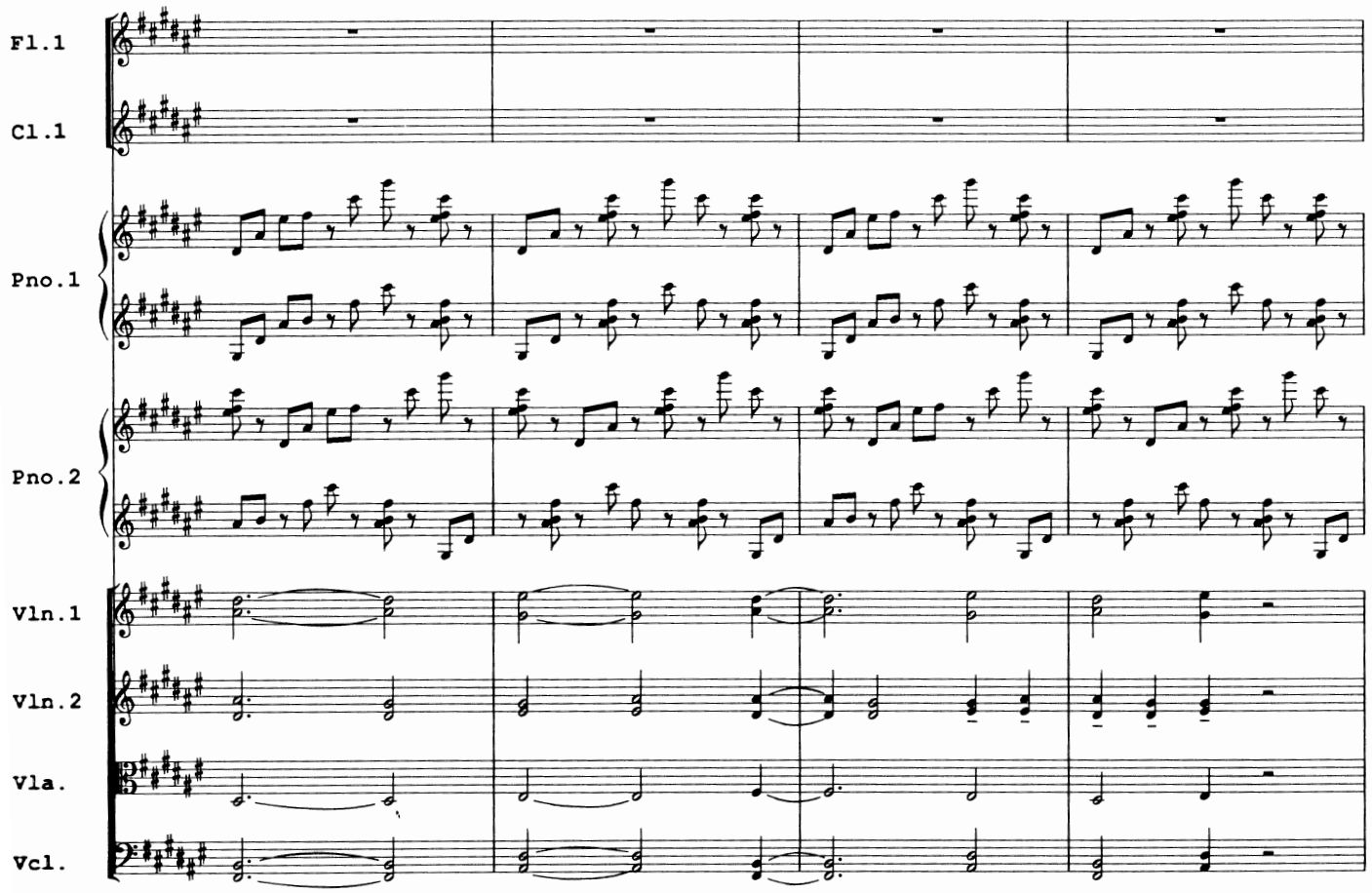
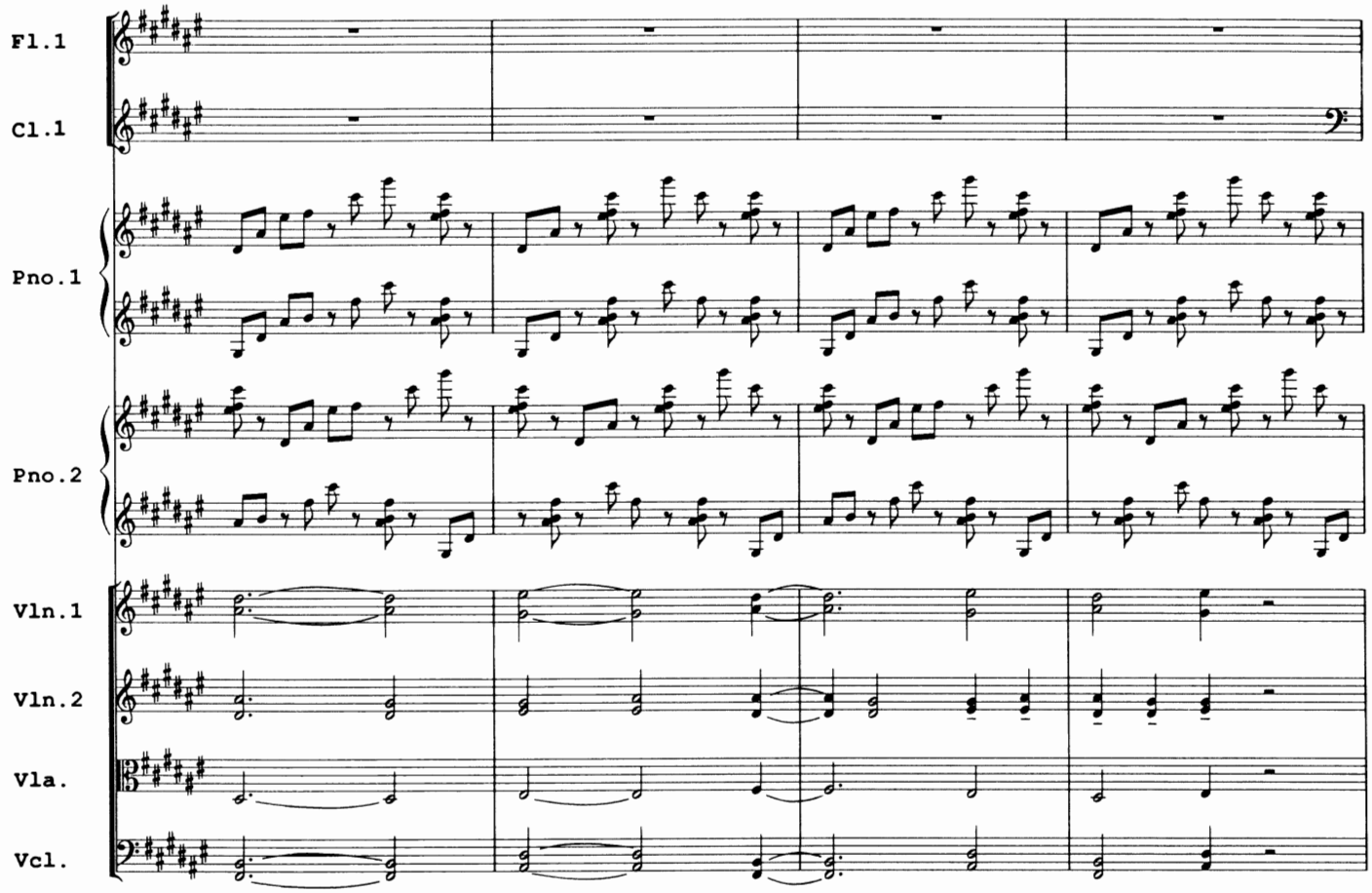
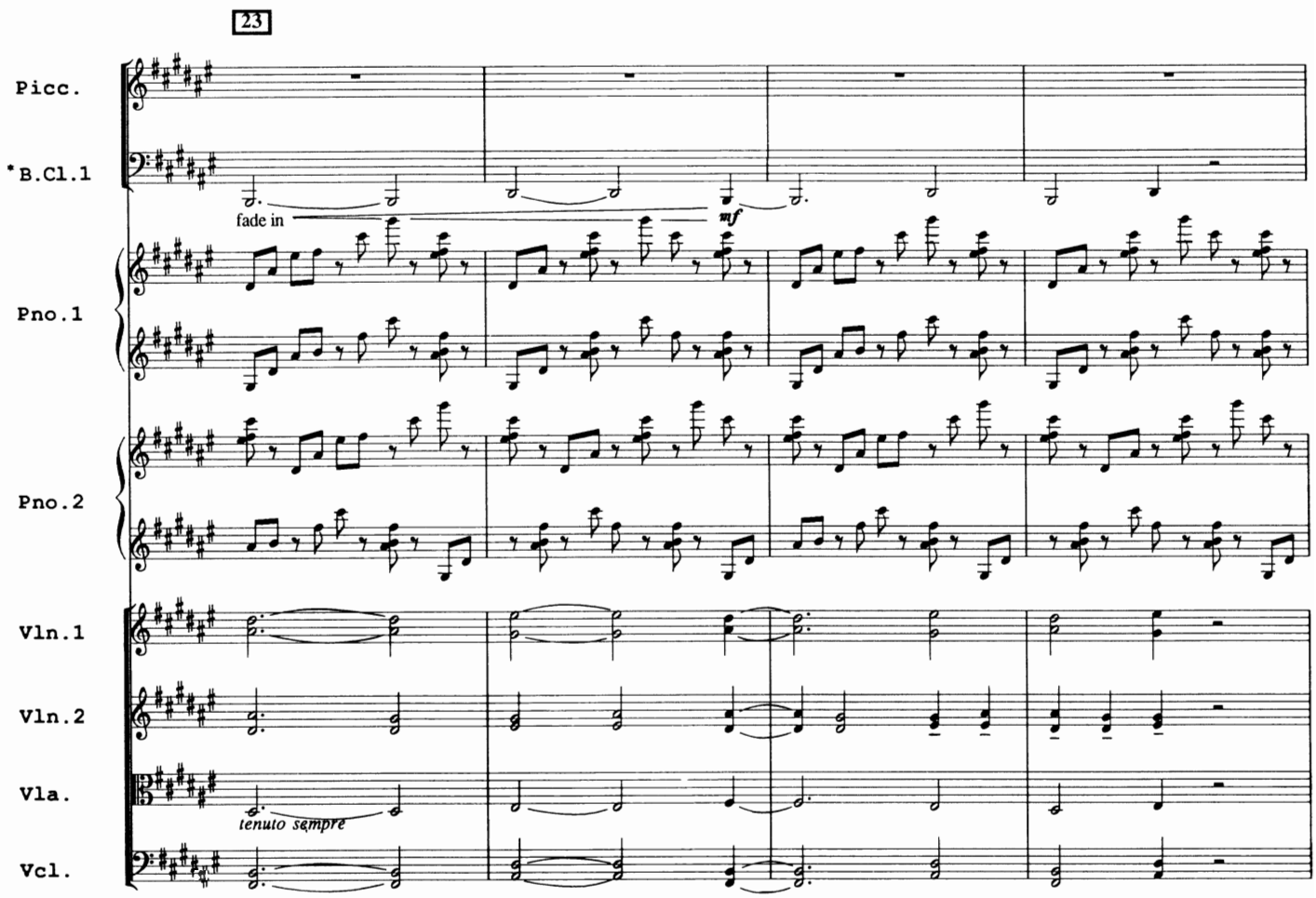
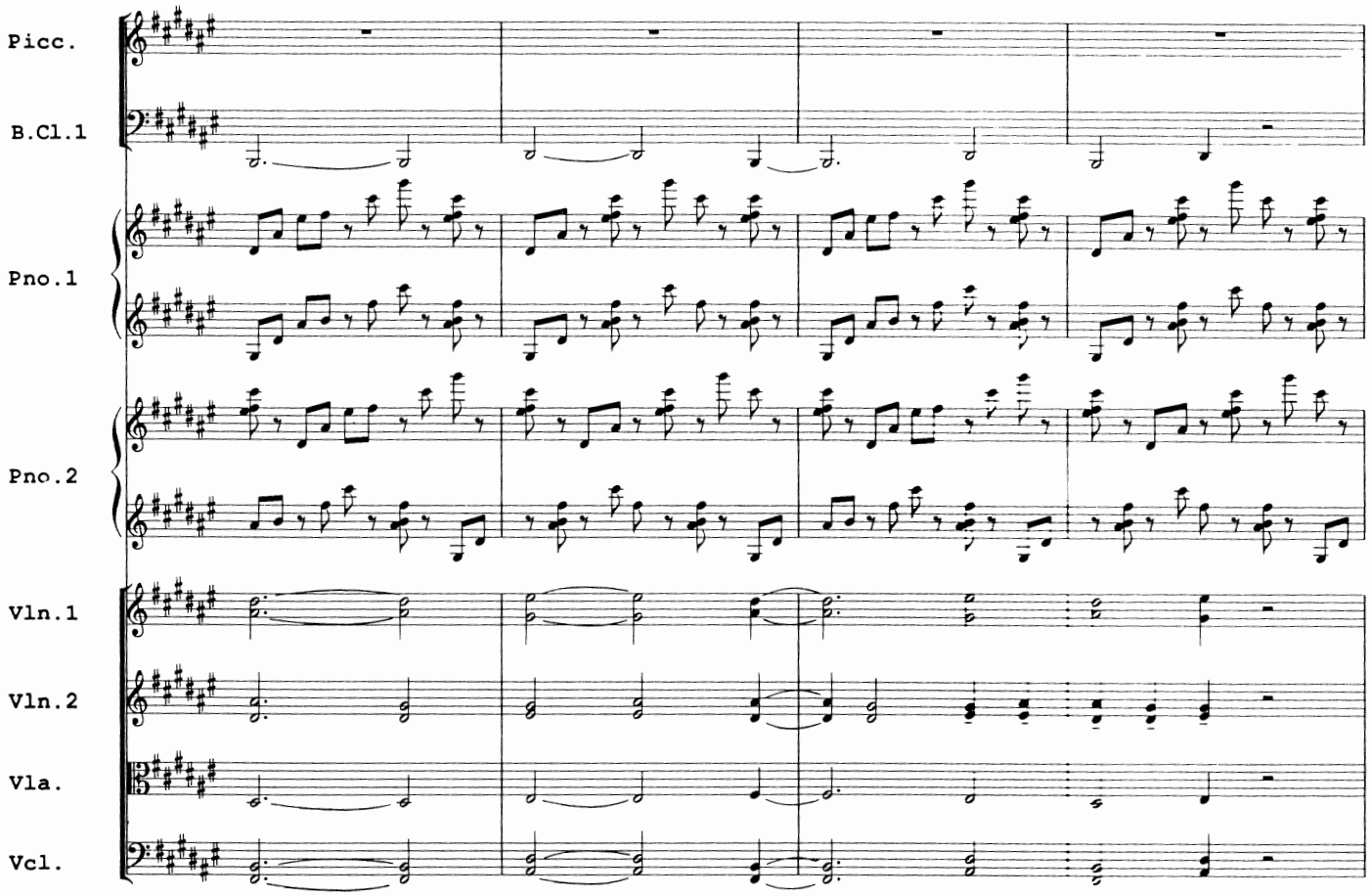
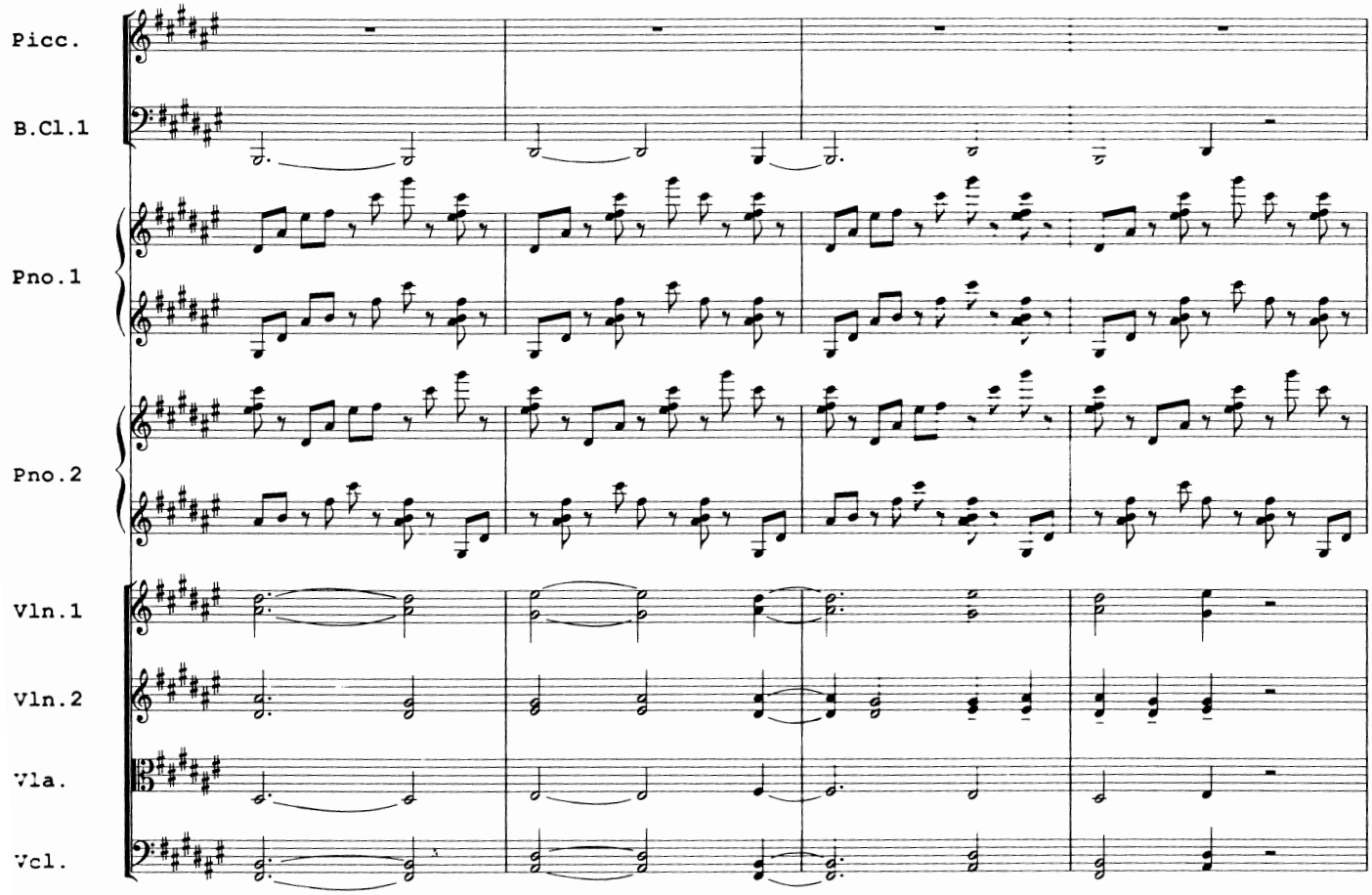






* *This Bass Clarinet must have the low extension.*


Picc.
B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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Vln.2
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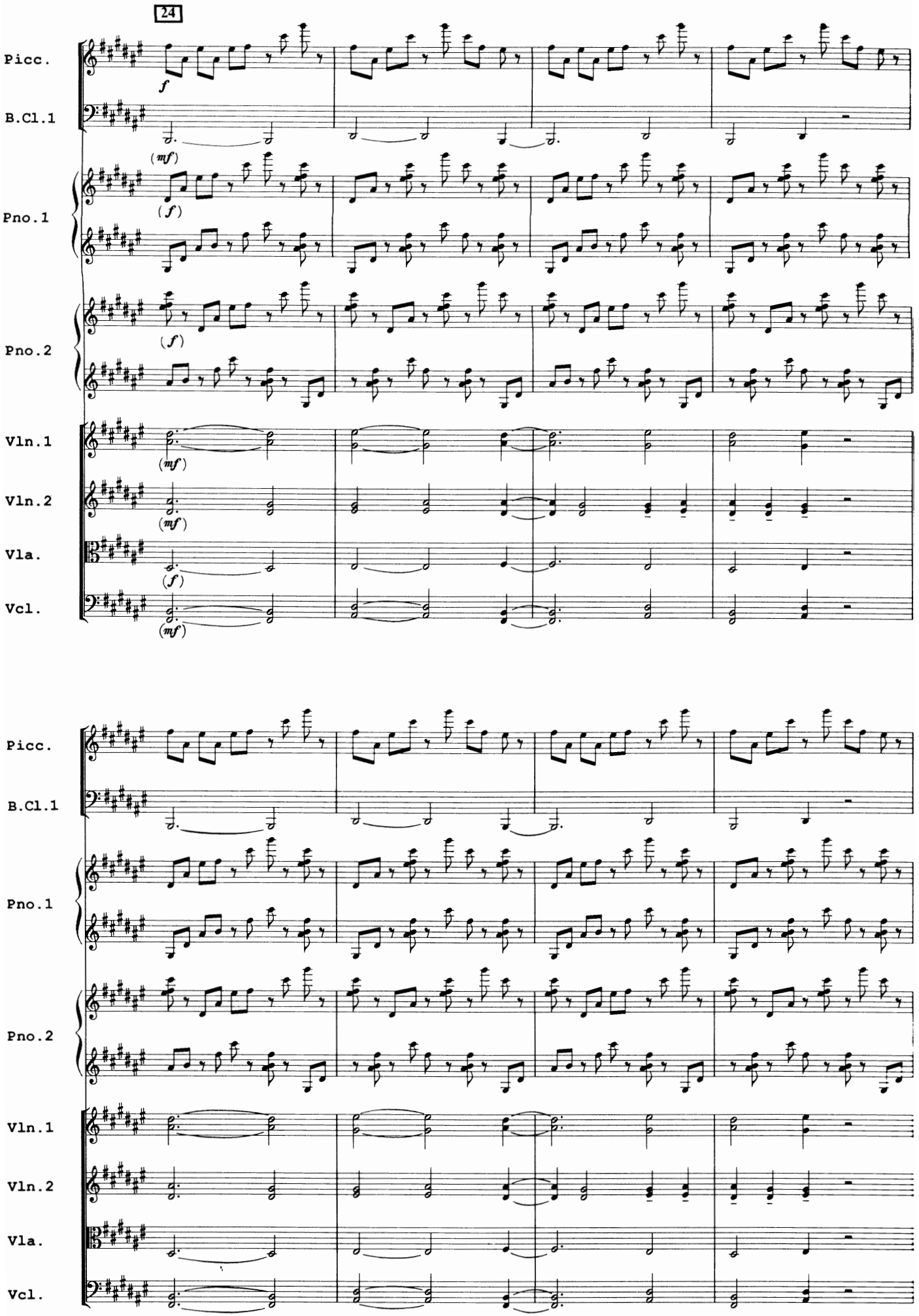
24
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Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
f
(mf)
(f)
(mf)
(mf)
(f)
(mf)
Picc.
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Pno.1
Pno.2
Vln.1
Vln.2
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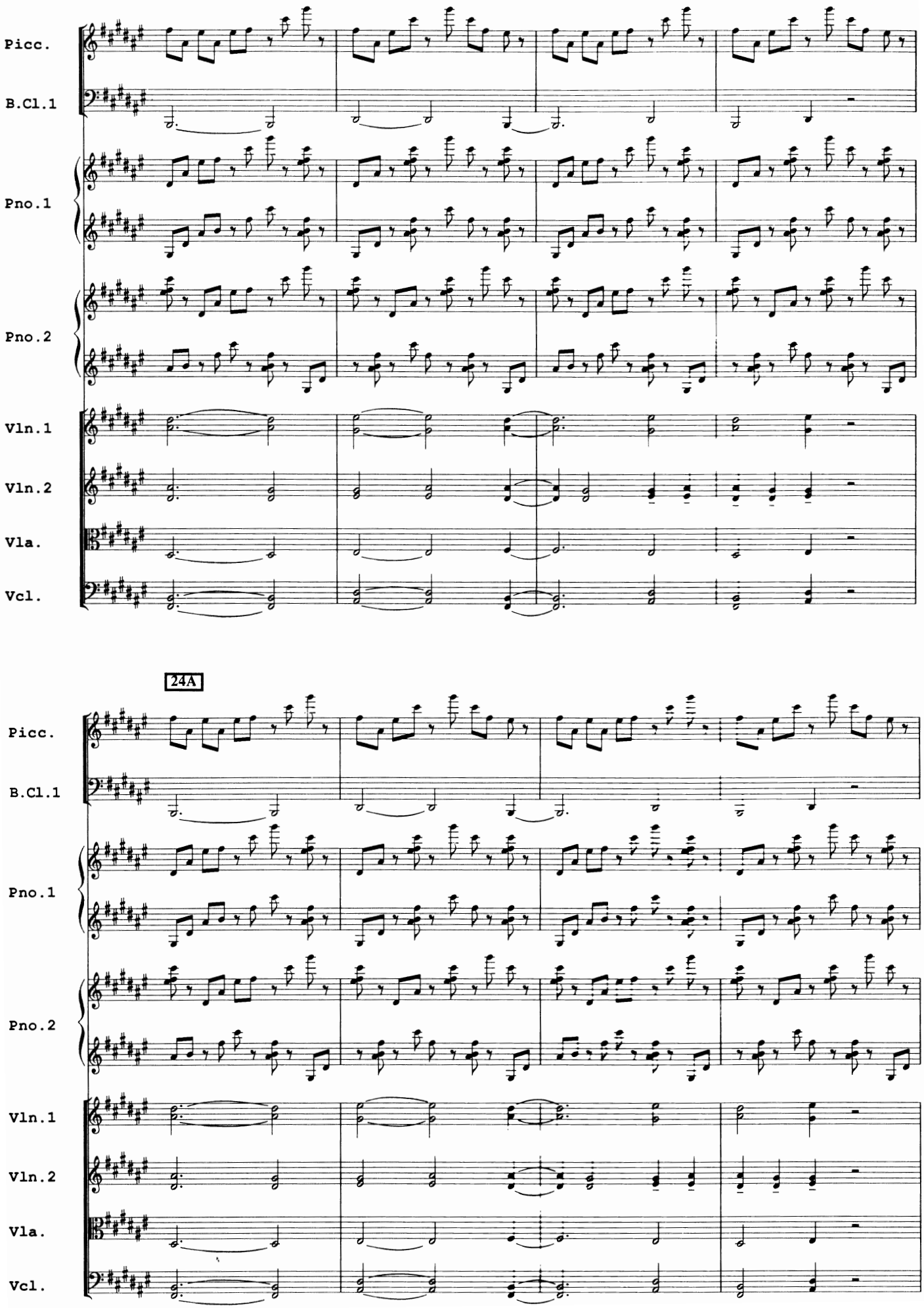
Vcl.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Pno.1
Pno.2
Vln.1
Vln.2
Vla.
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Pno.2
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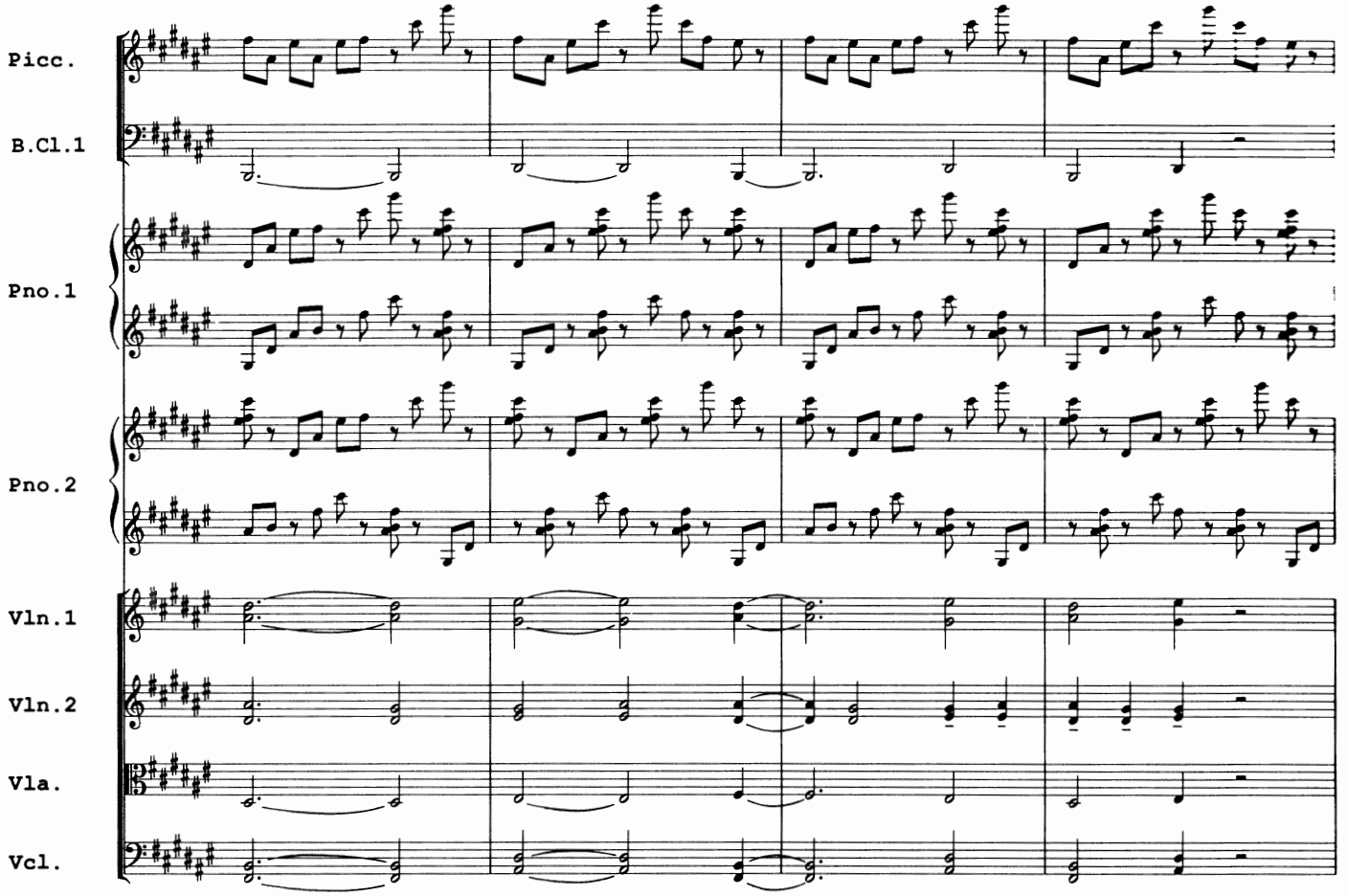
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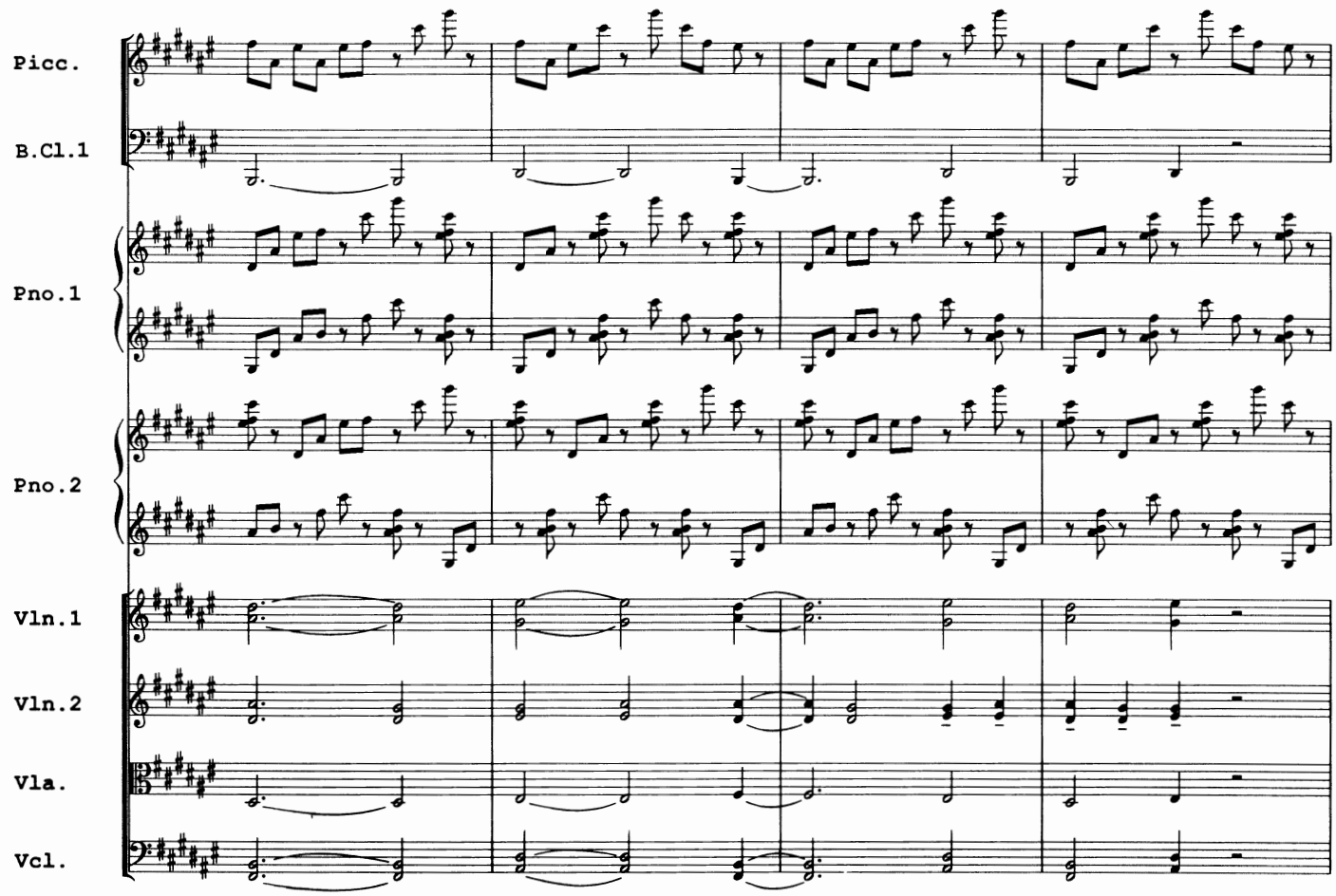
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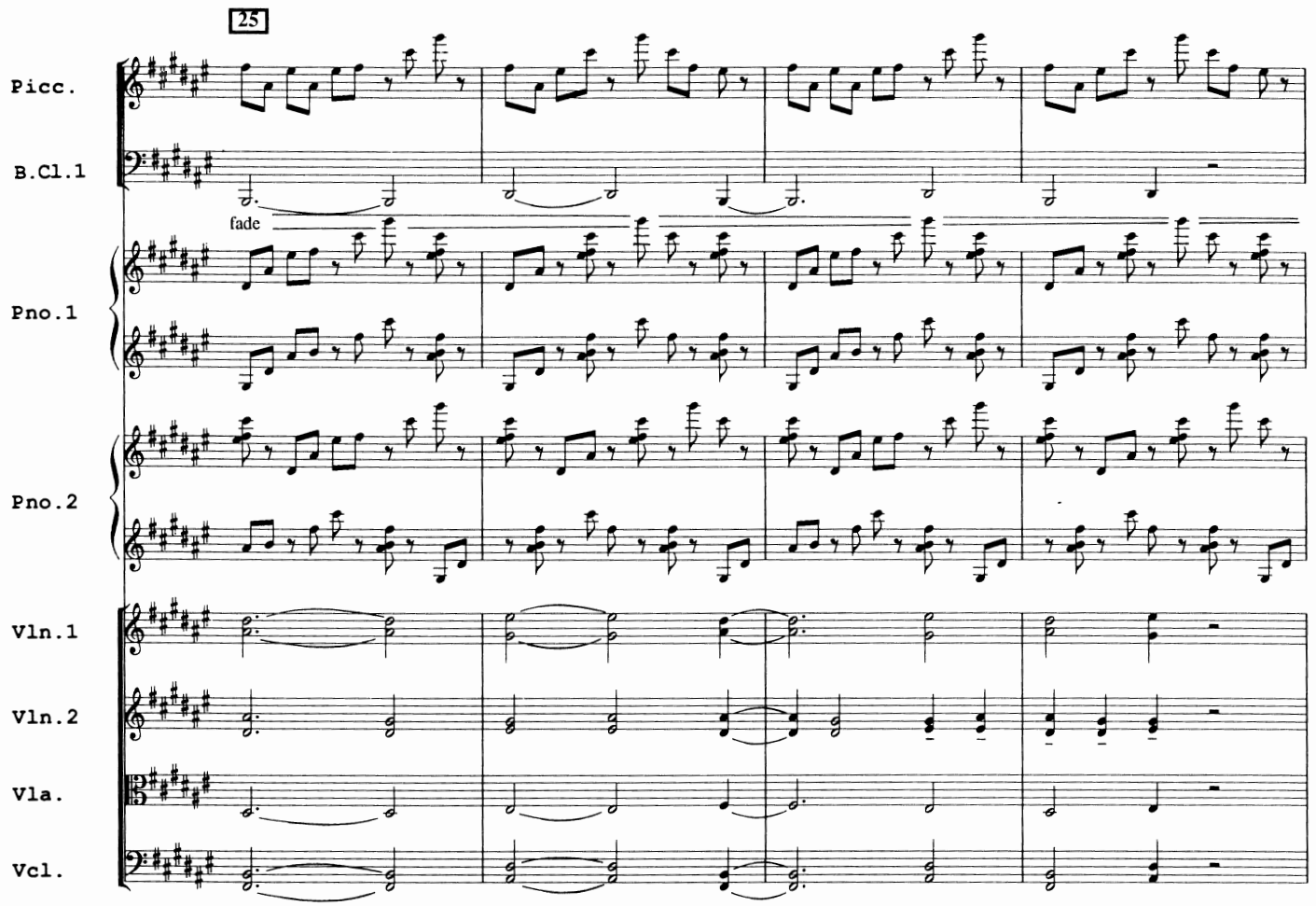
25
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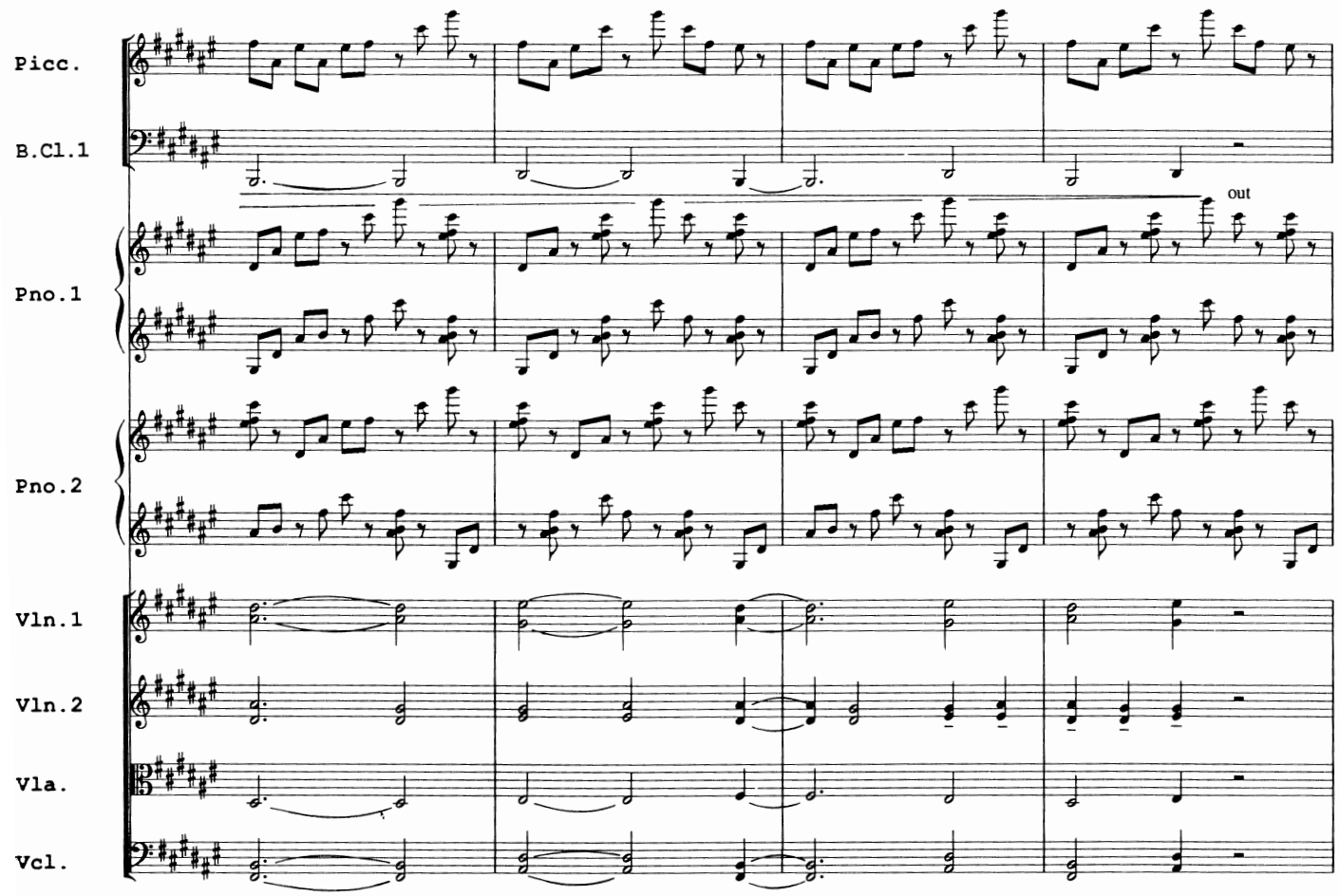
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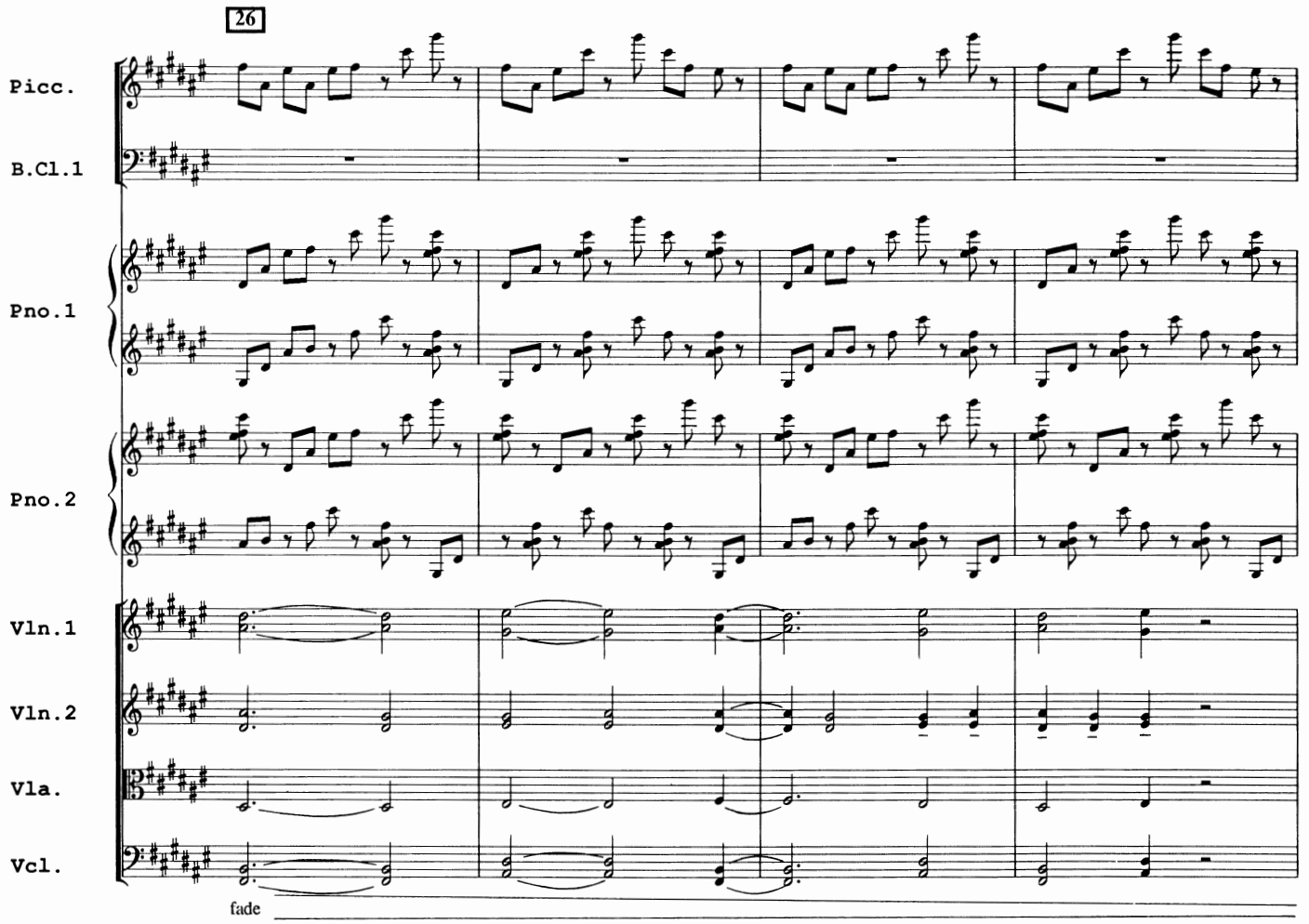
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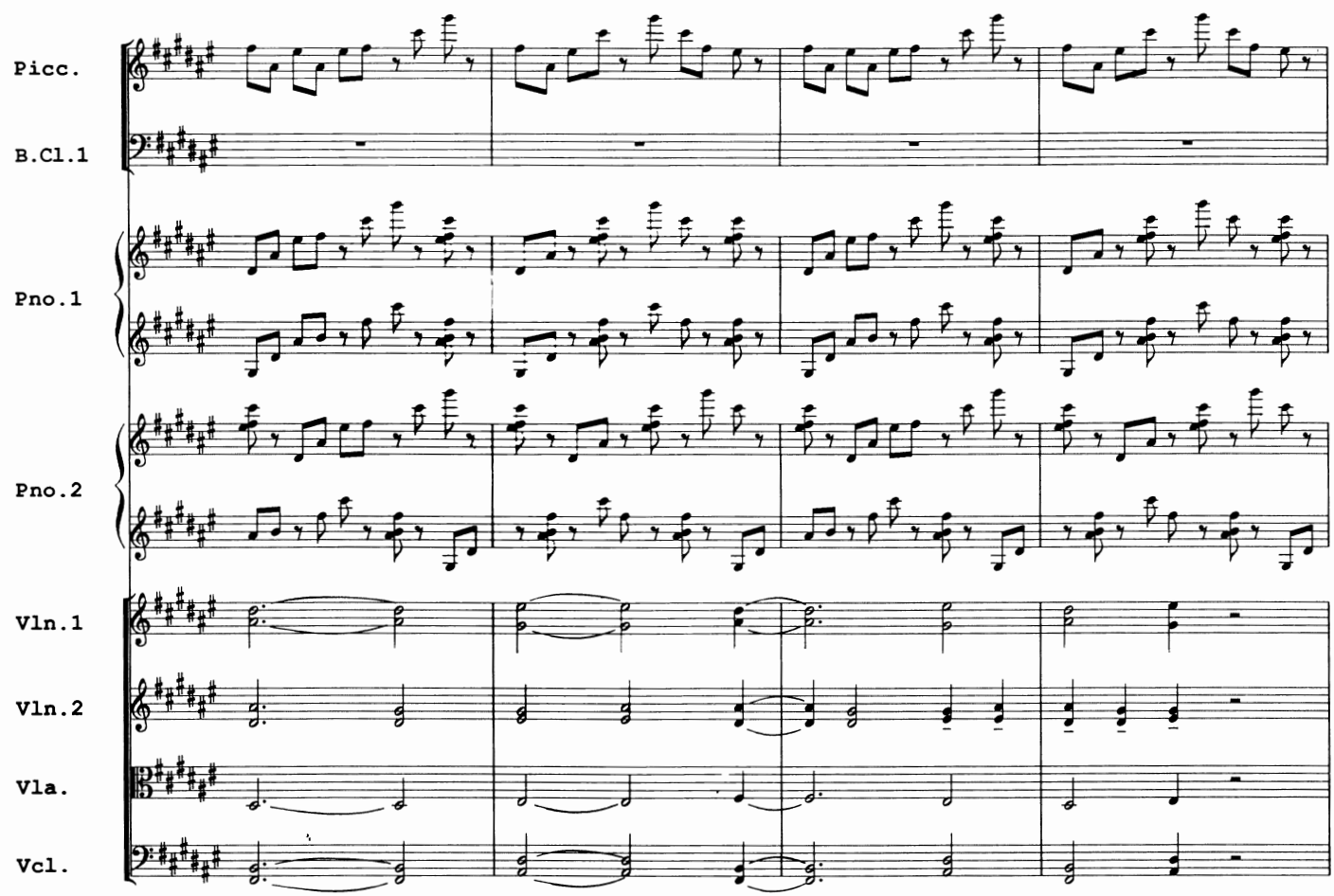
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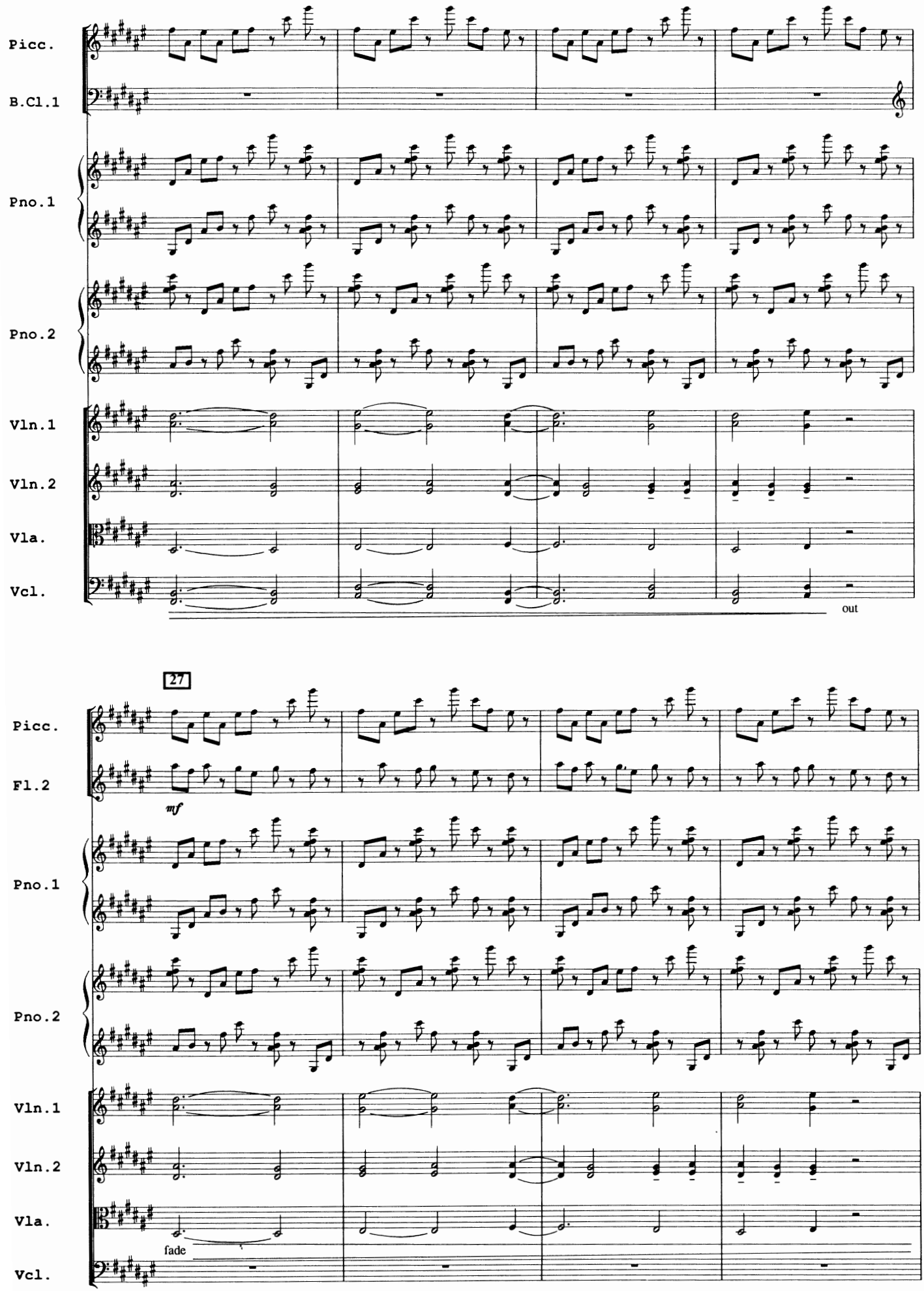
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B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
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27
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Fl.2
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Pno.1
Pno.2
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Vln.2
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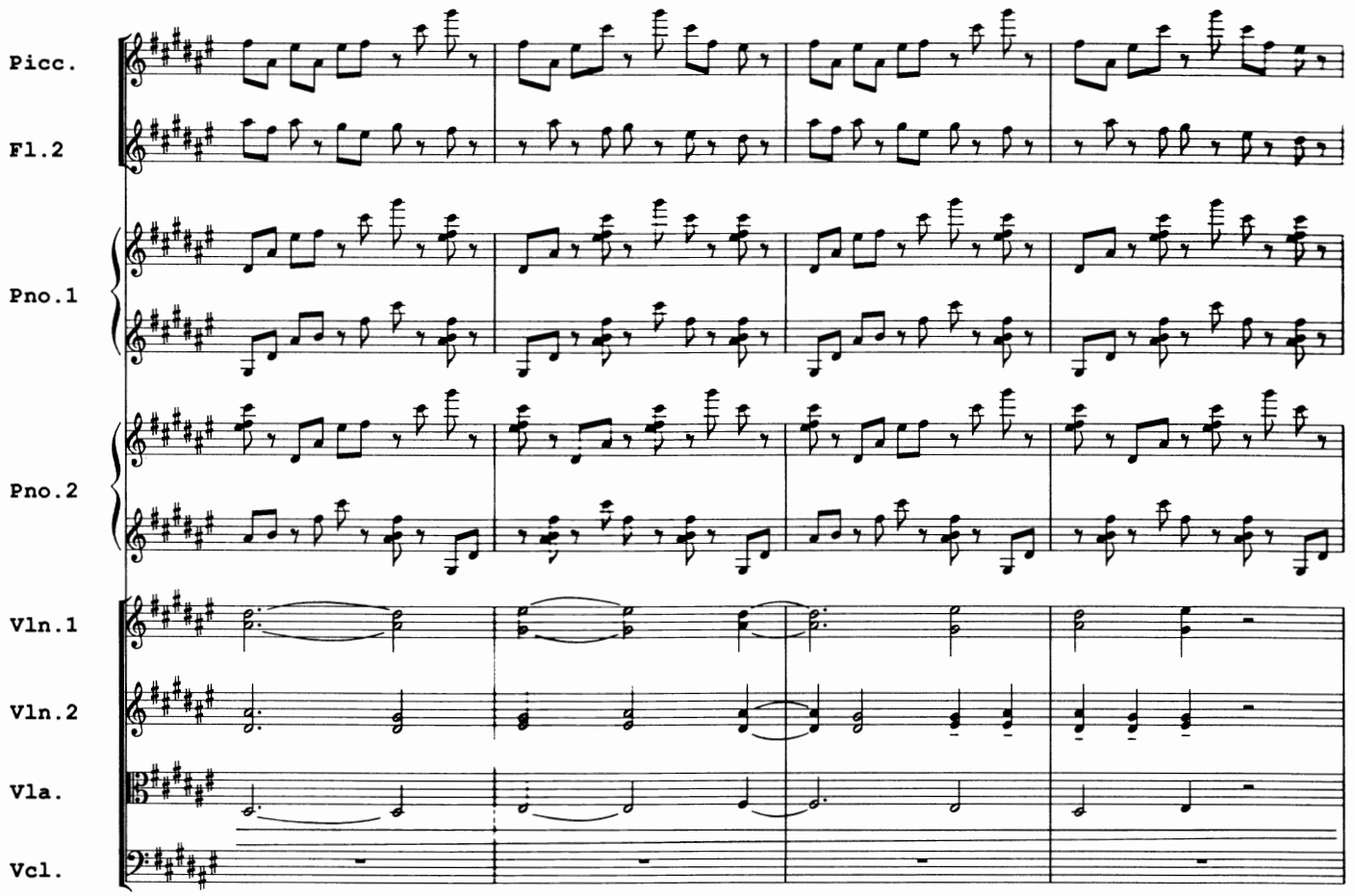
Vcl.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Pno.2
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Vln.2
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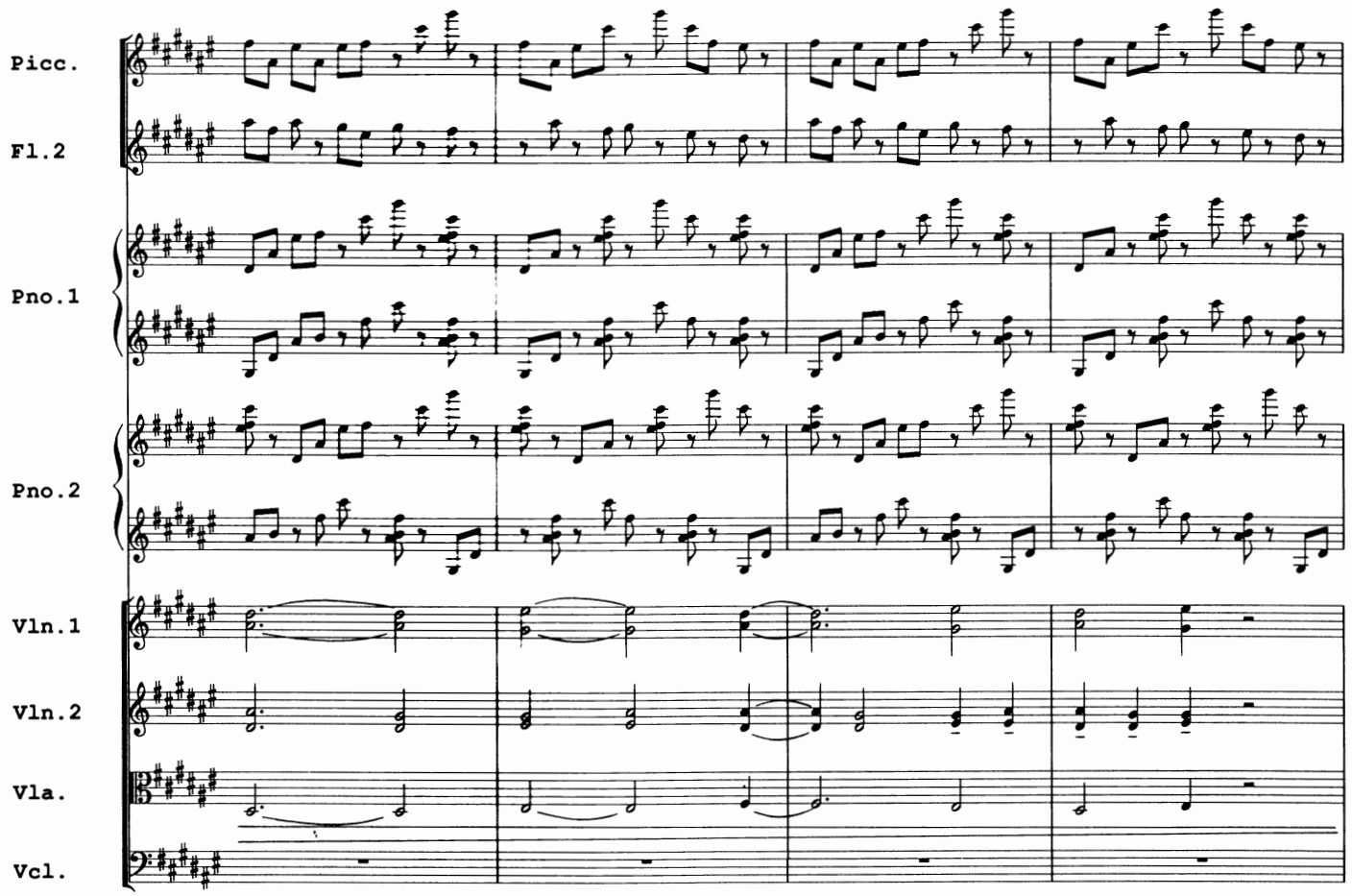
Vcl.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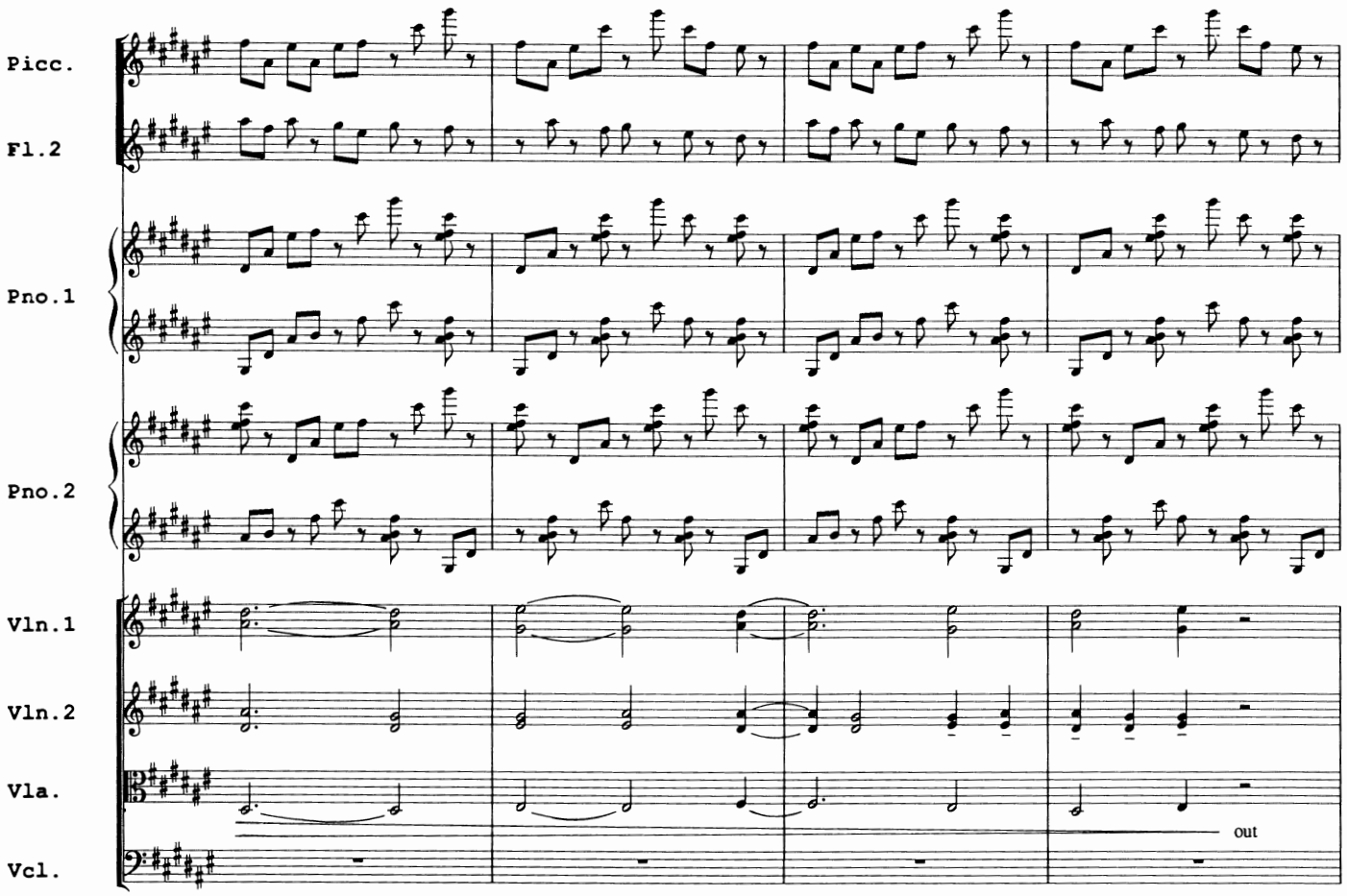
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Pno.2
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Vln.2
Vla.
Vcl.
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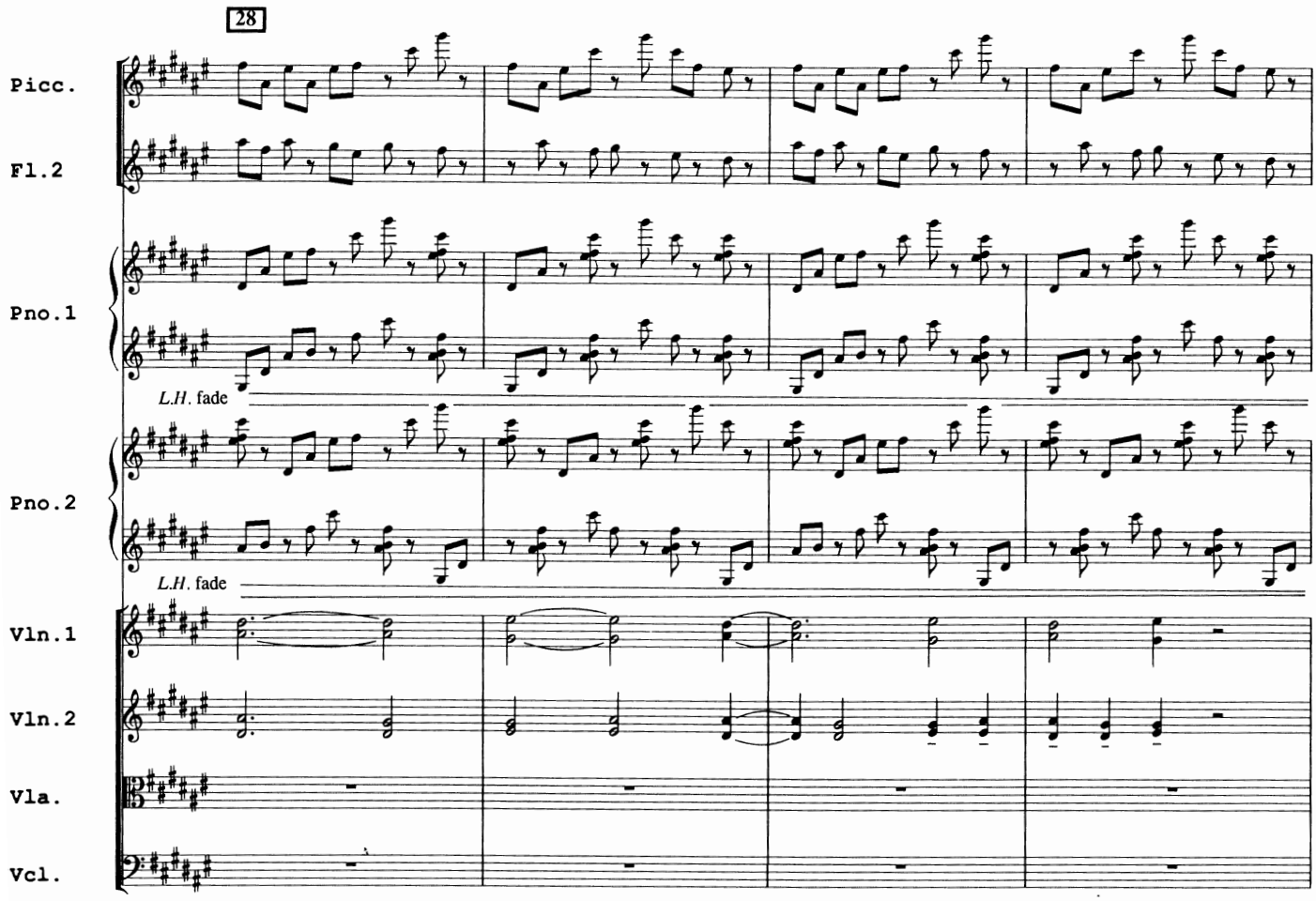
28
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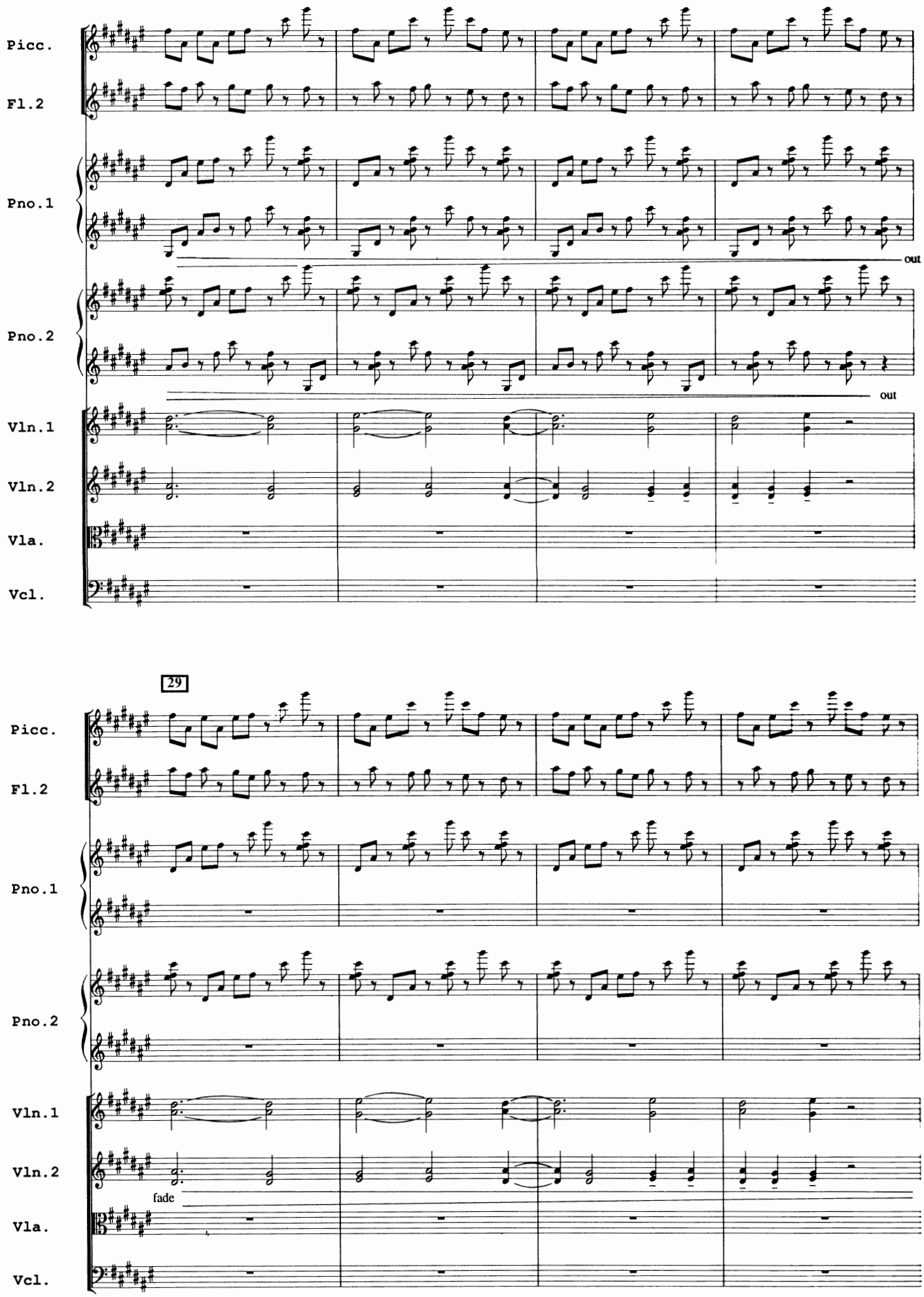
Pno.1
L.H. fade
Pno.2
L.H. fade
Vln.1
Vln.2
Vla.
Vcl.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Fl.2
Pno.1
out
Pno.2
out
Vln.1
Vln.2
Vla.
Vcl.
29
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
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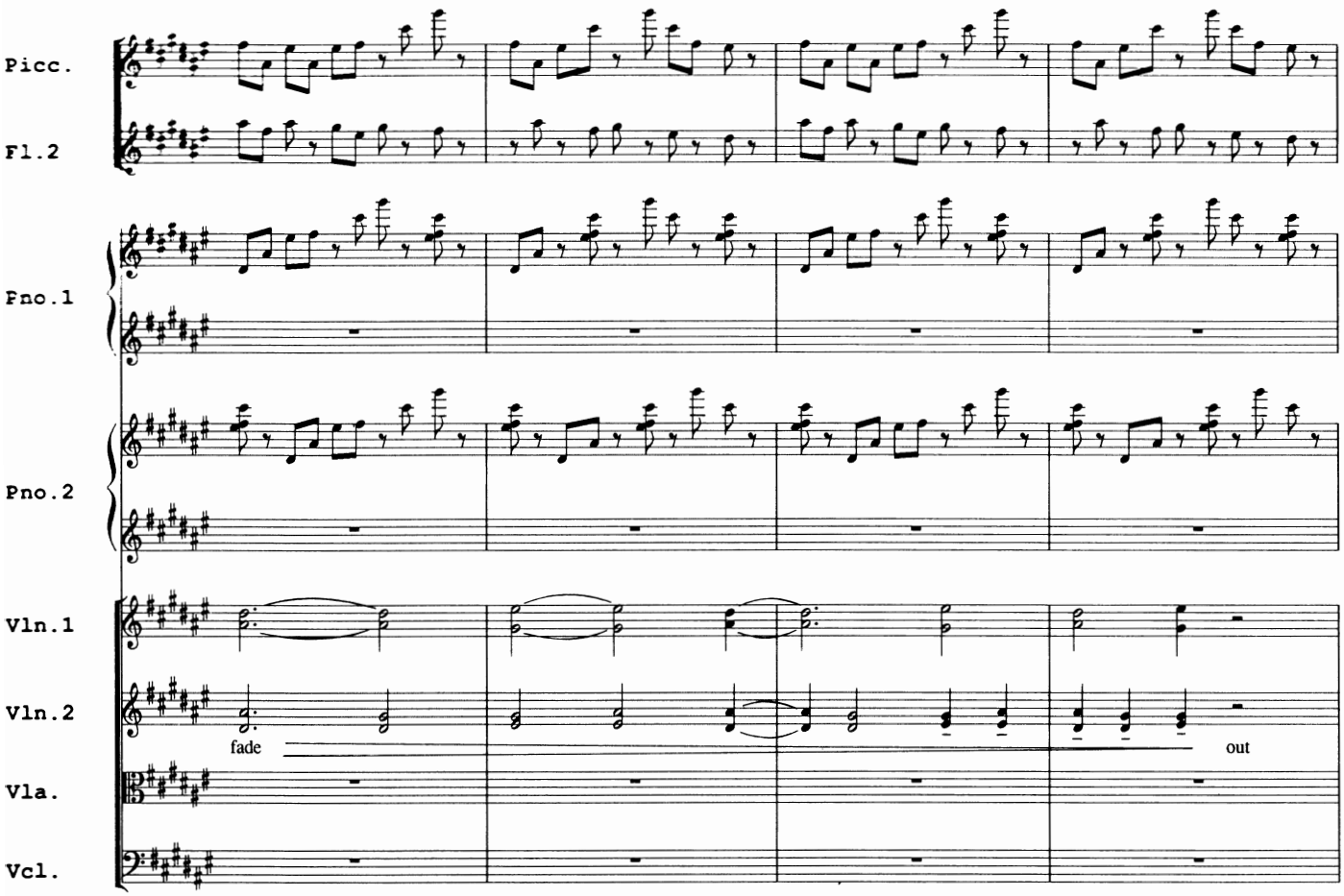
Vla.
Vcl.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Fl.2
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Pno.2
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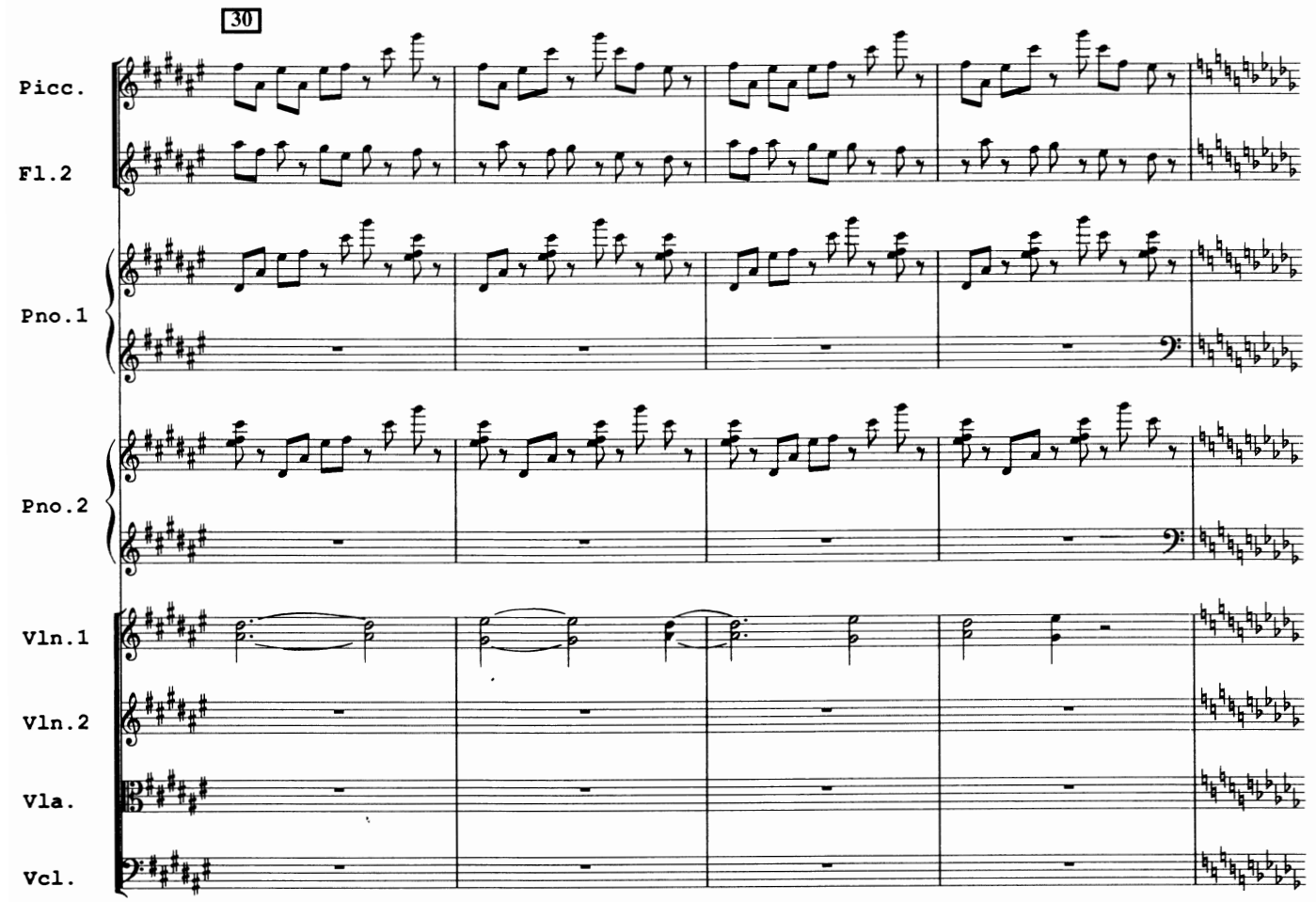
Vln.2
fade
out
Vla.
Vcl.


30
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Fl.2
Pno.1
Pno.2
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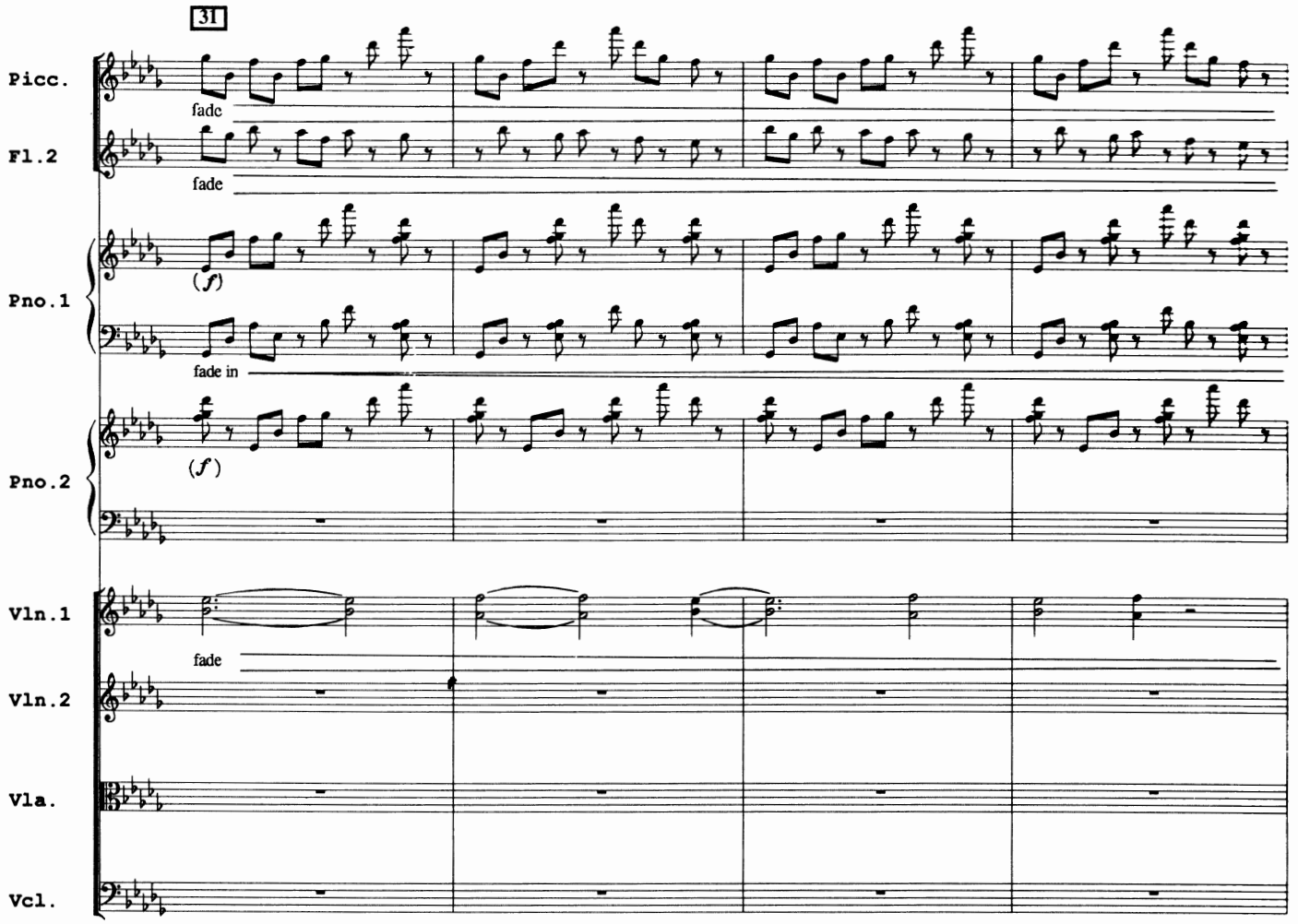
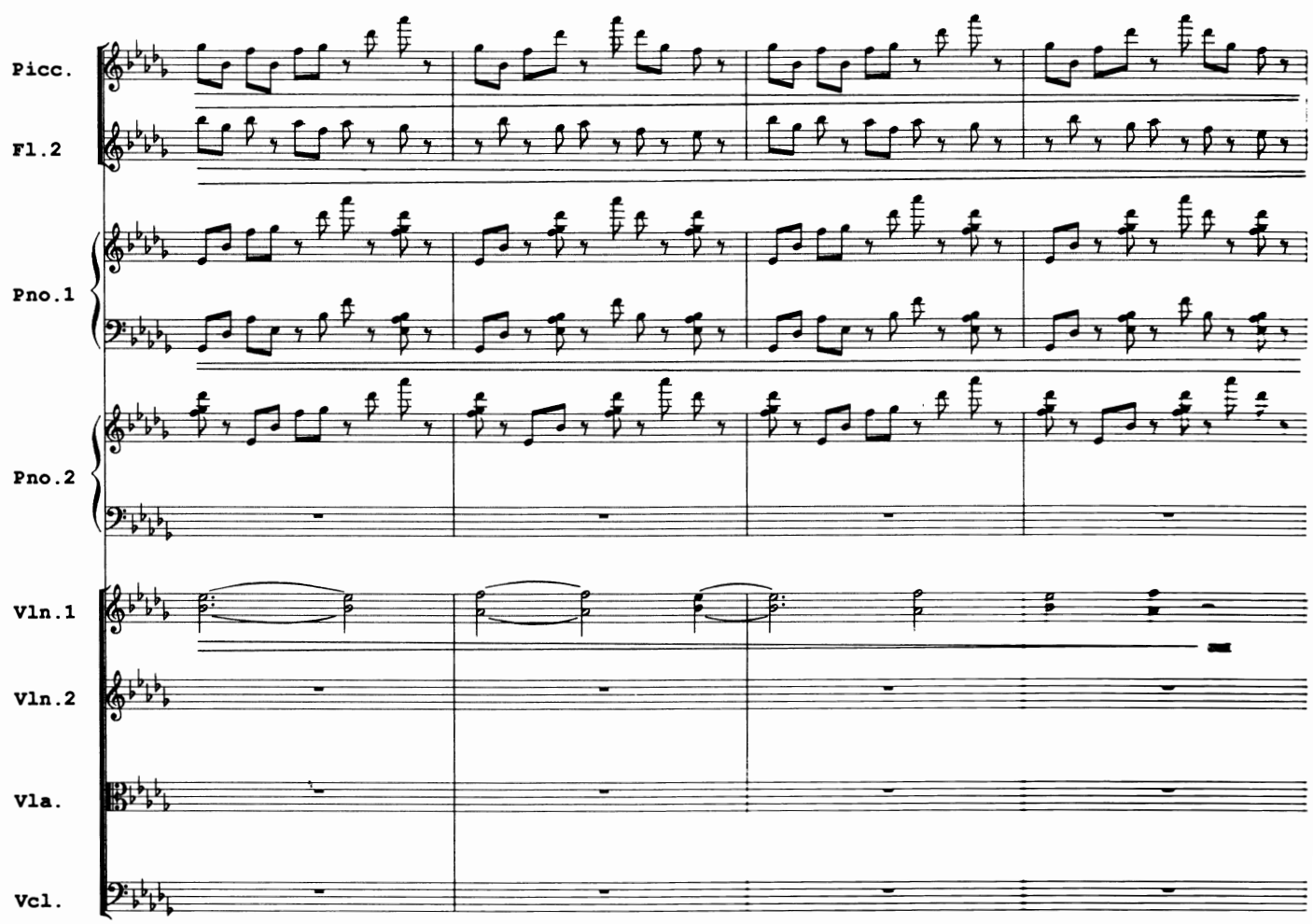
Vln.2
Vla.
Vcl.


31
Picc.
fade
Fl.2
fade
Pno.1
(f)
fade in
Pno.2
(f)
Vln.1
fade
Vln.2
Vla.
Vcl.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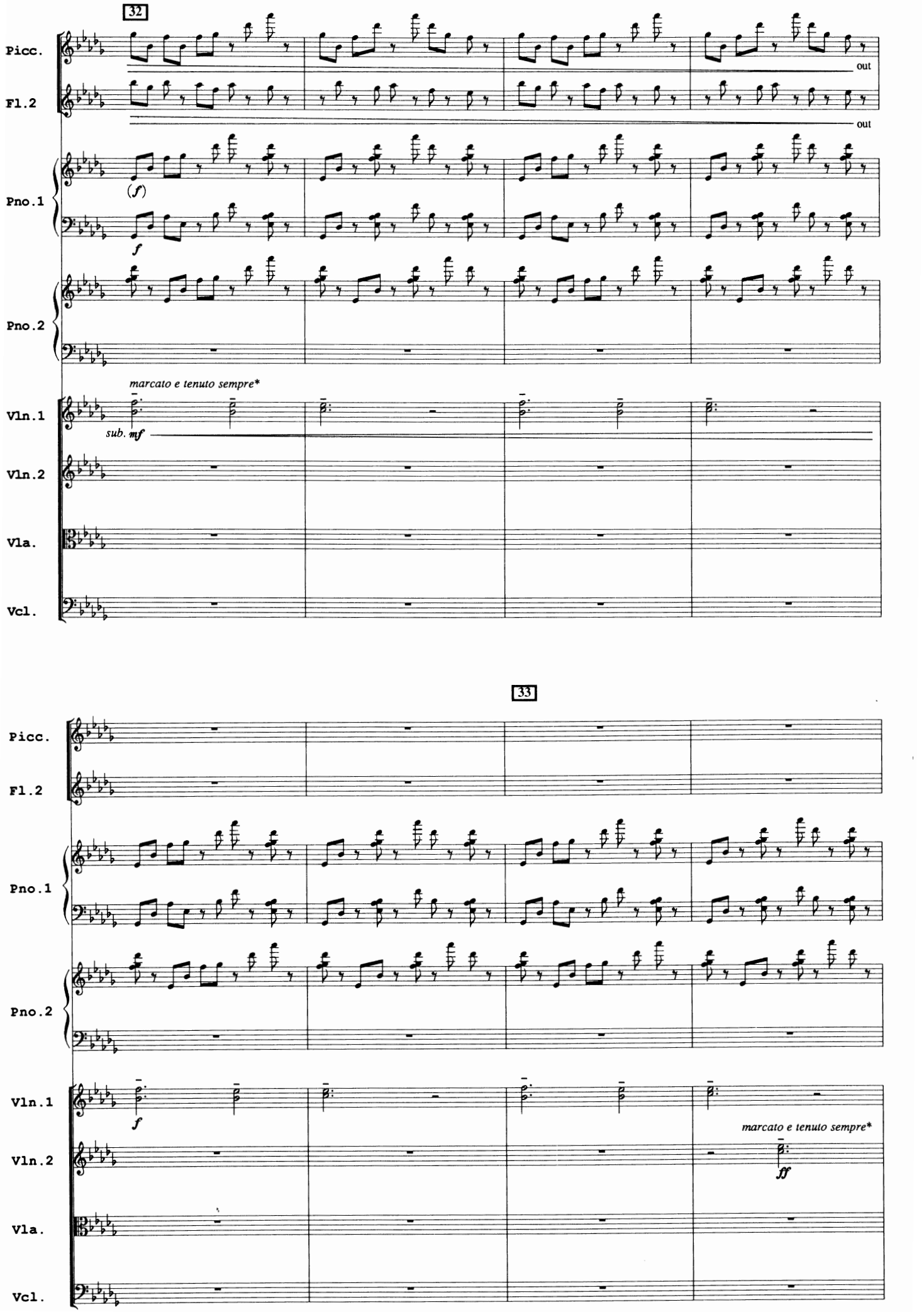
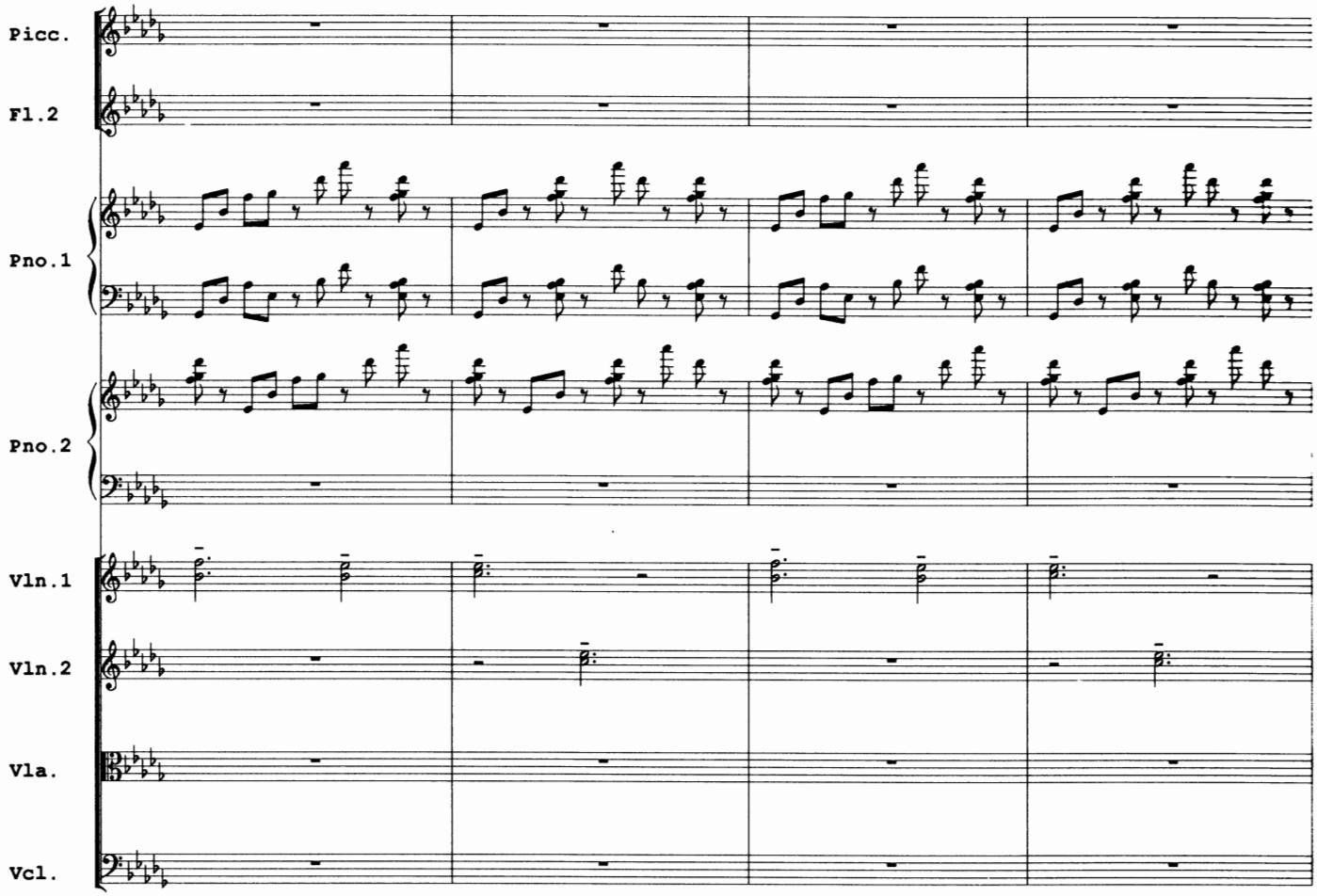
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


32
Picc.
Fl.2
out
out
(f)
Pno.1
f
Pno.2
marcato e tenuto sempre*
Vln.1
sub. mf
Vln.2
Vla.
Vcl.
33
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
f
Vln.2
marcato e tenuto sempre*
ff
Vla.
Vcl.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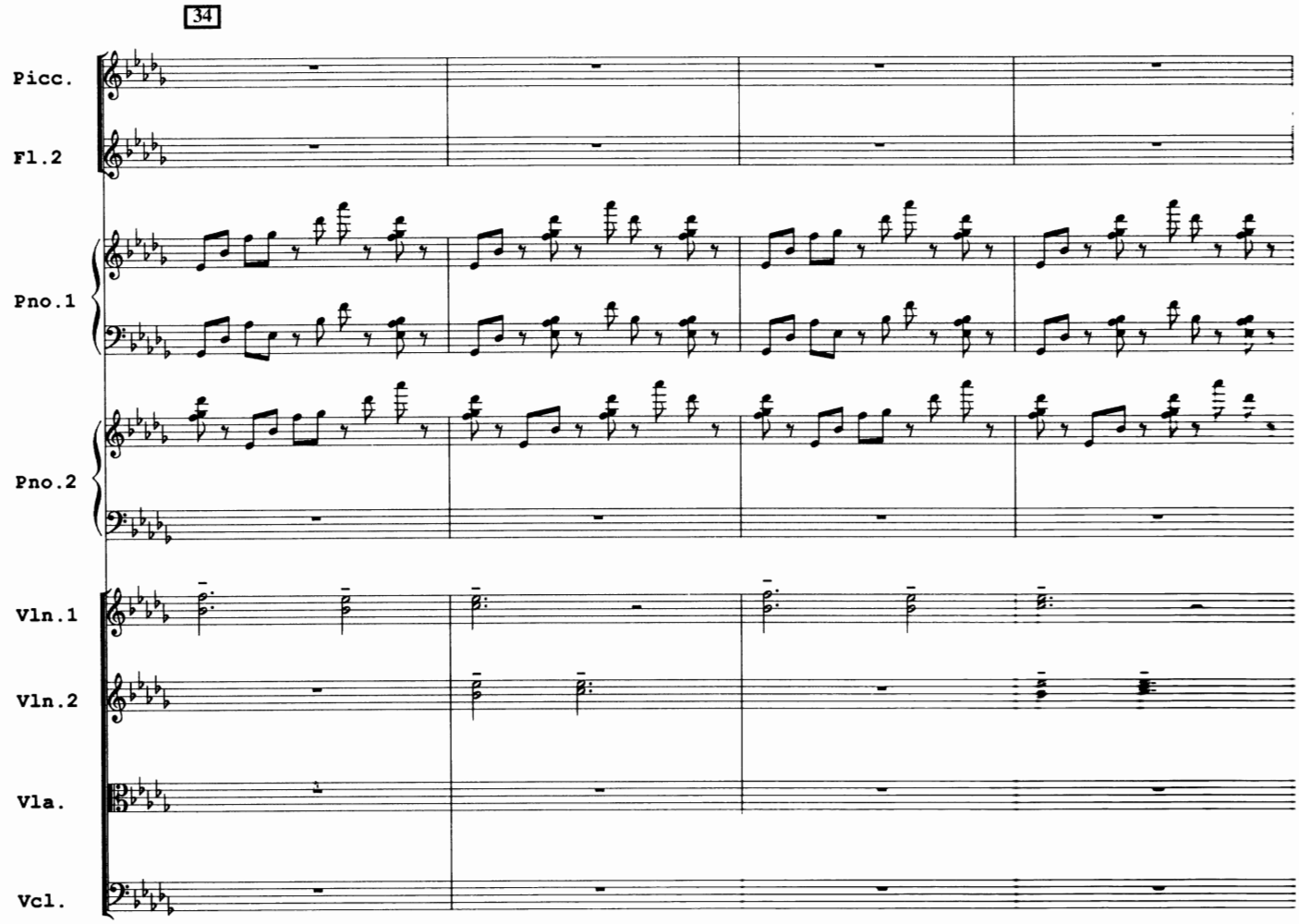
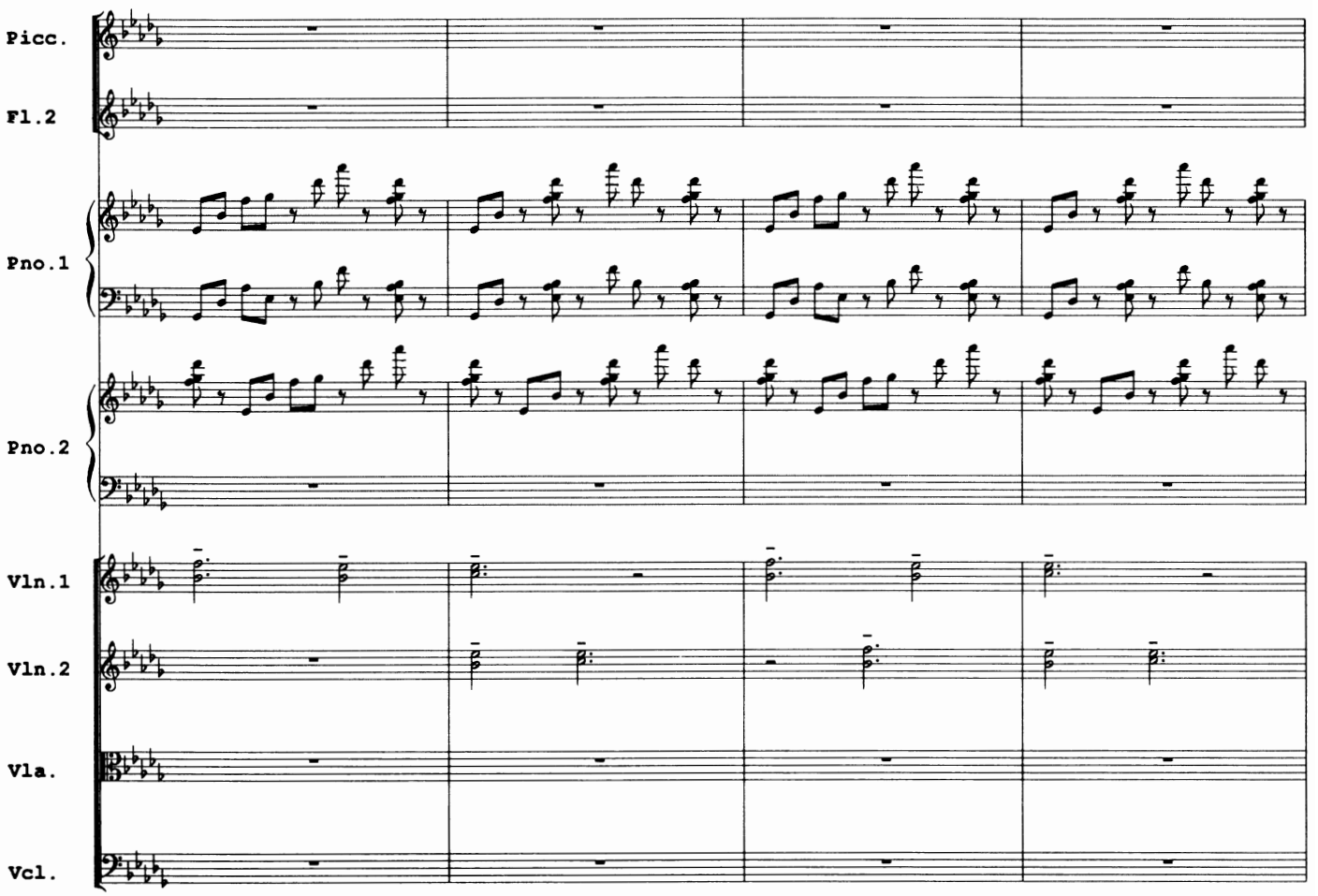
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


34
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

35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Fl.2
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Pno.2
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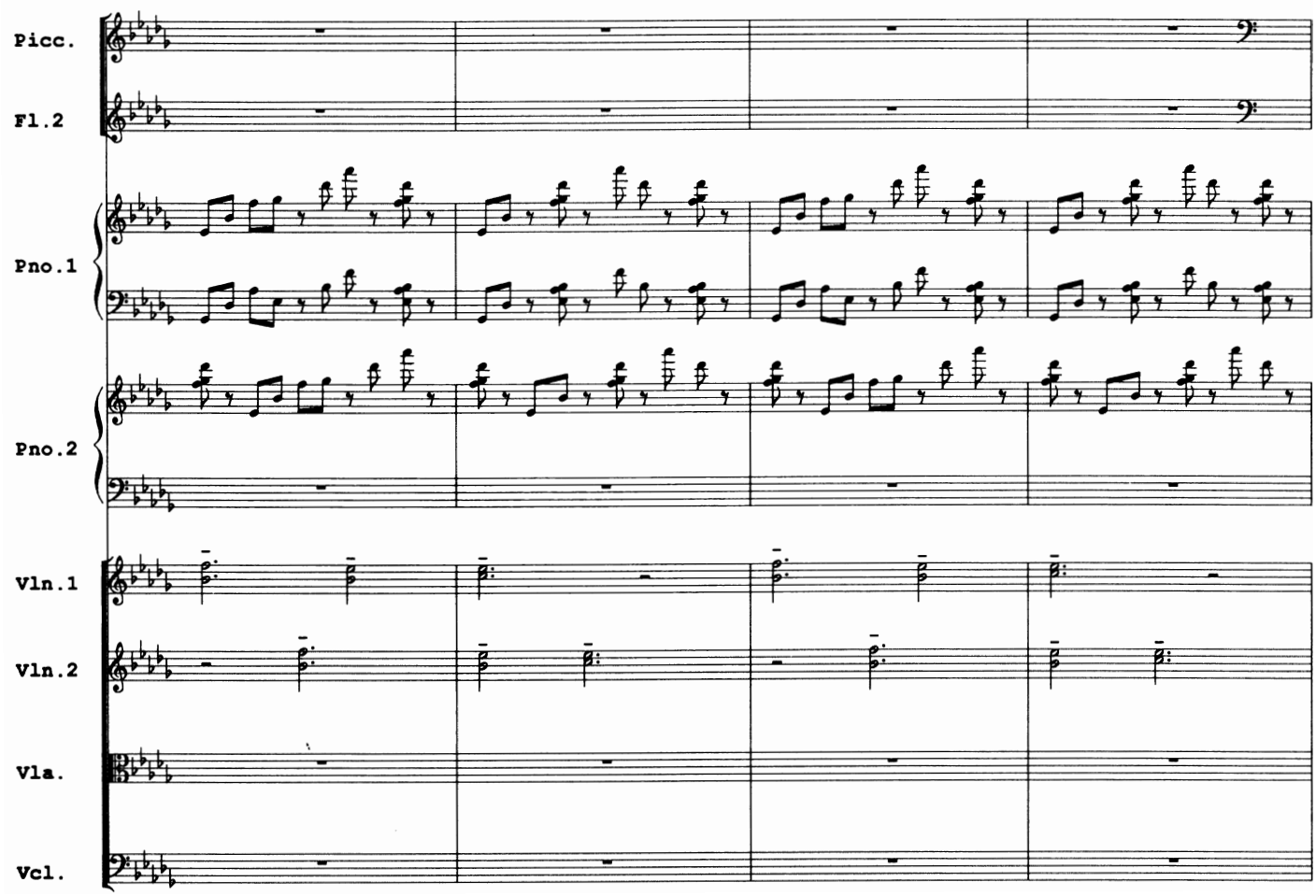
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Pno.2
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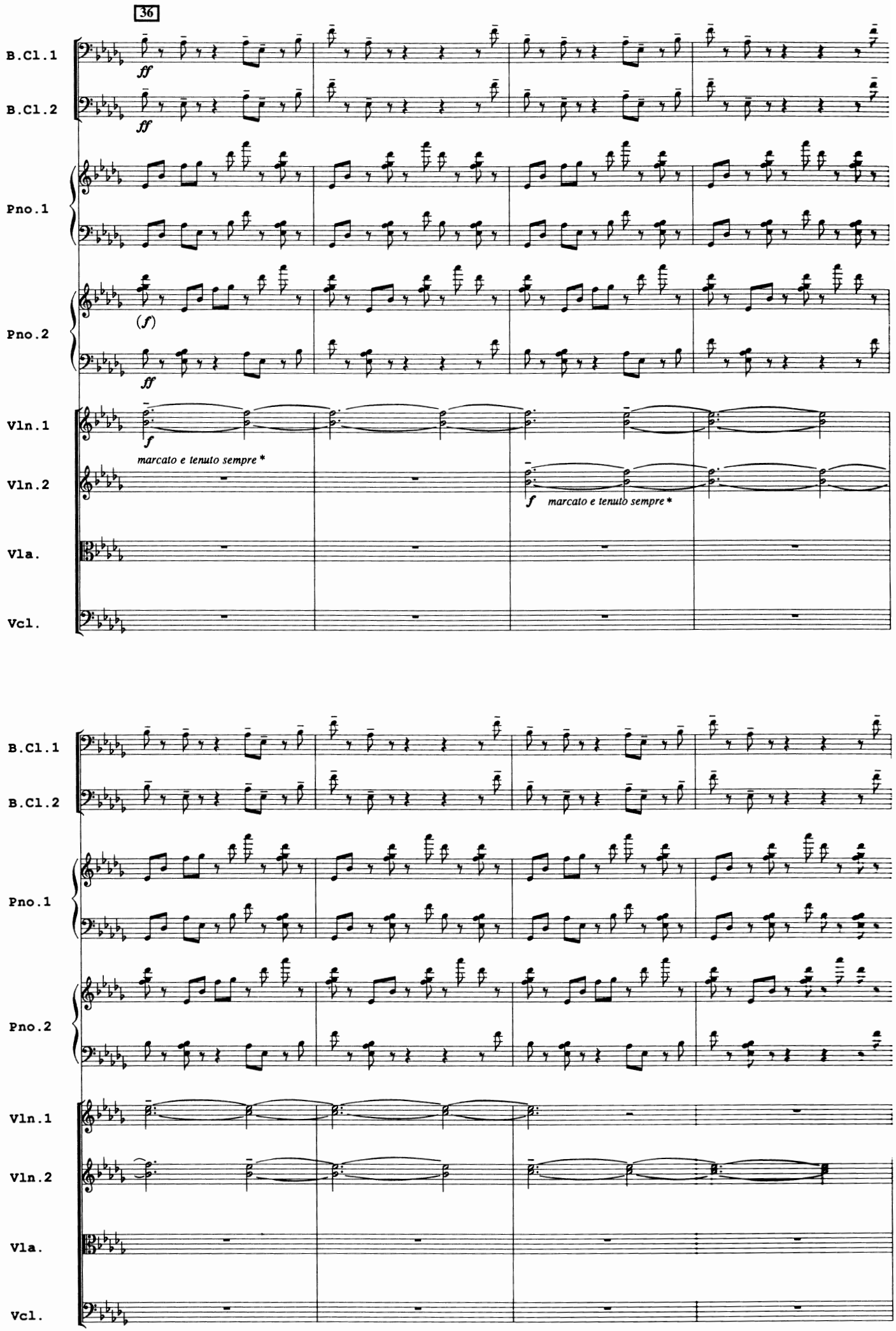
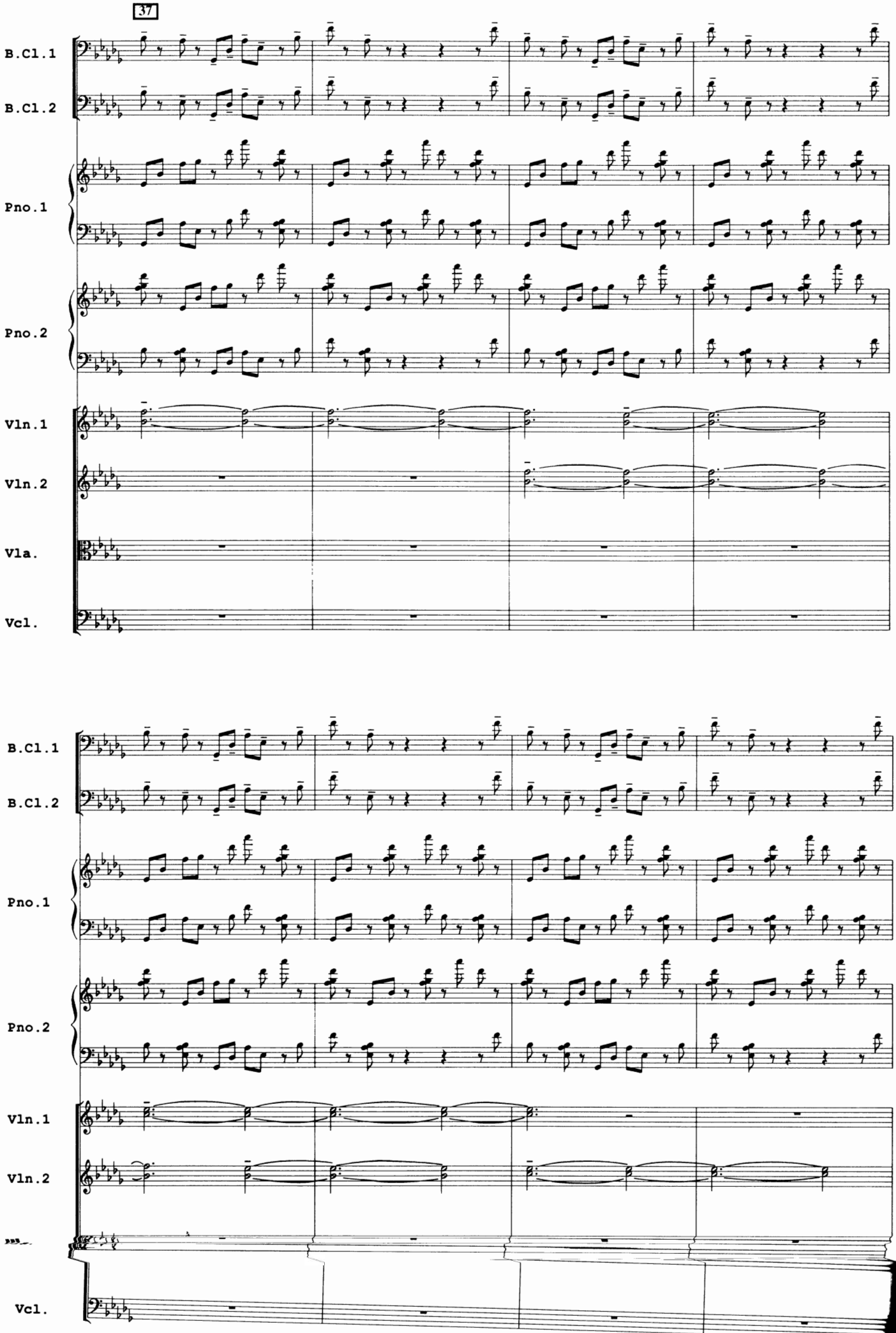
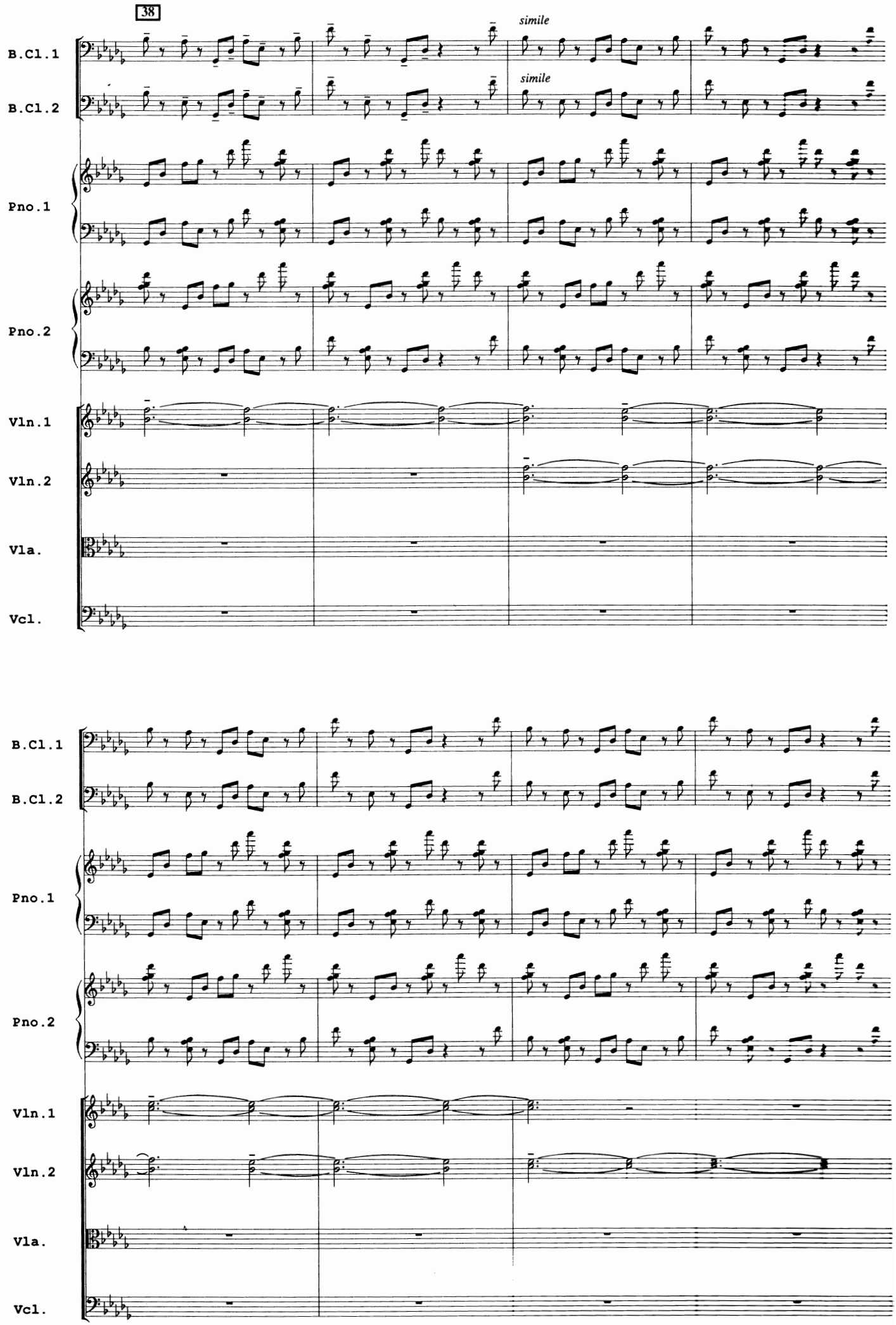

36
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
ff
ff
(f)
ff
f
marcato e tenuto sempre *
f marcato e tenuto sempre *
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


37
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vcl.


38
simile
simile
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
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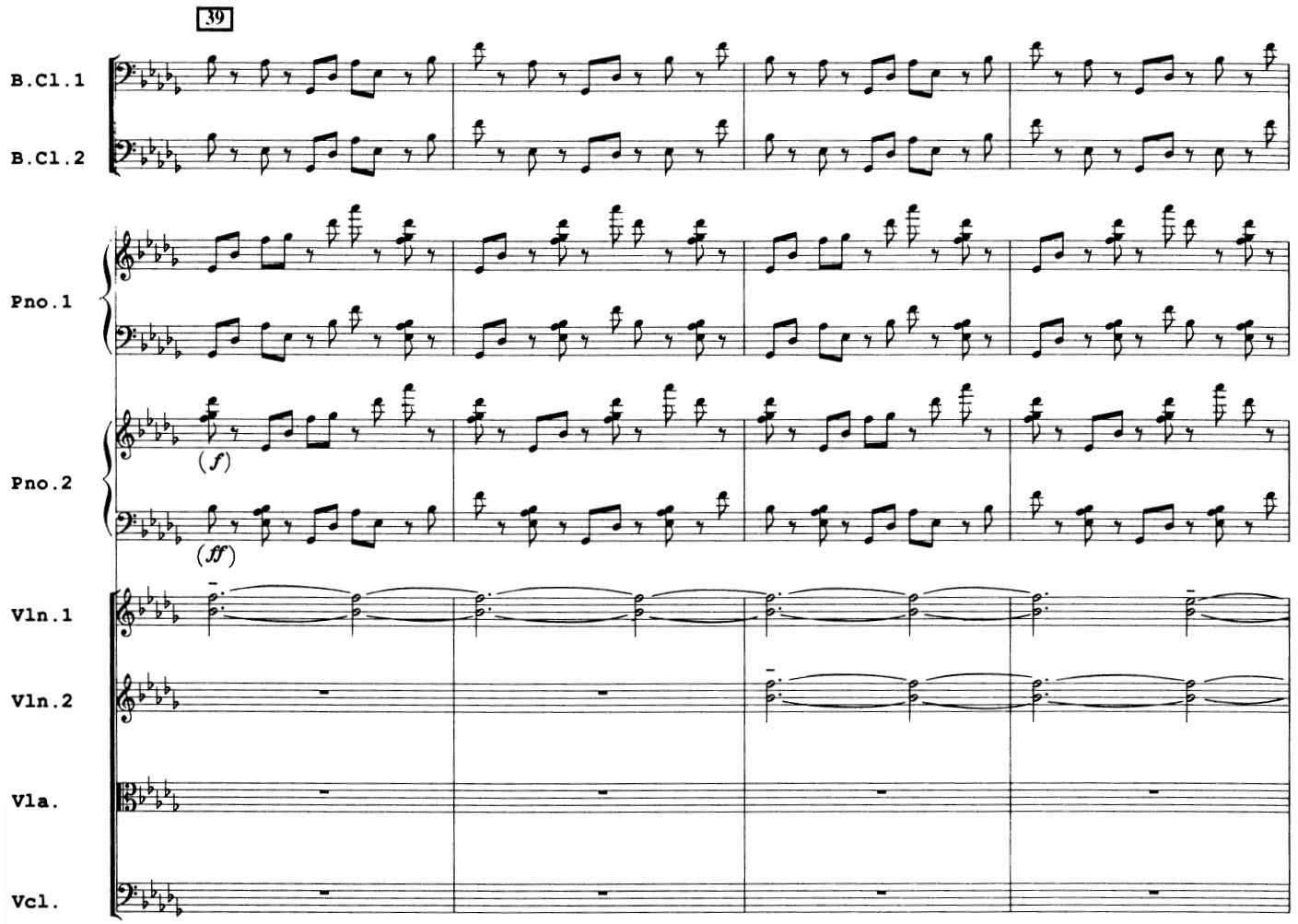
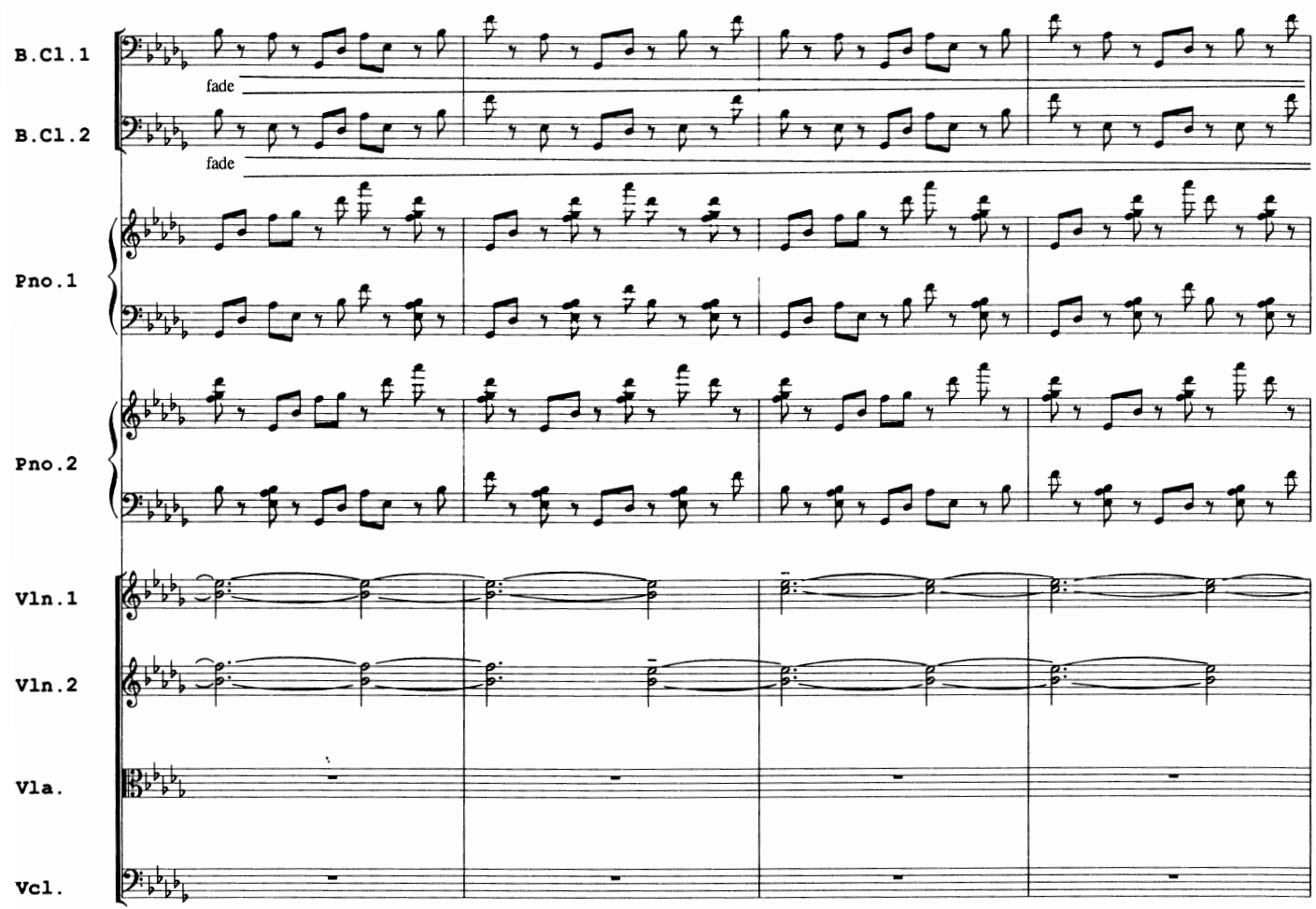
Vcl.


39
B.Cl.1
B.Cl.2
Pno.1
Pno.2
(f)
(ff)
Vln.1
Vln.2
Vla.
Vcl.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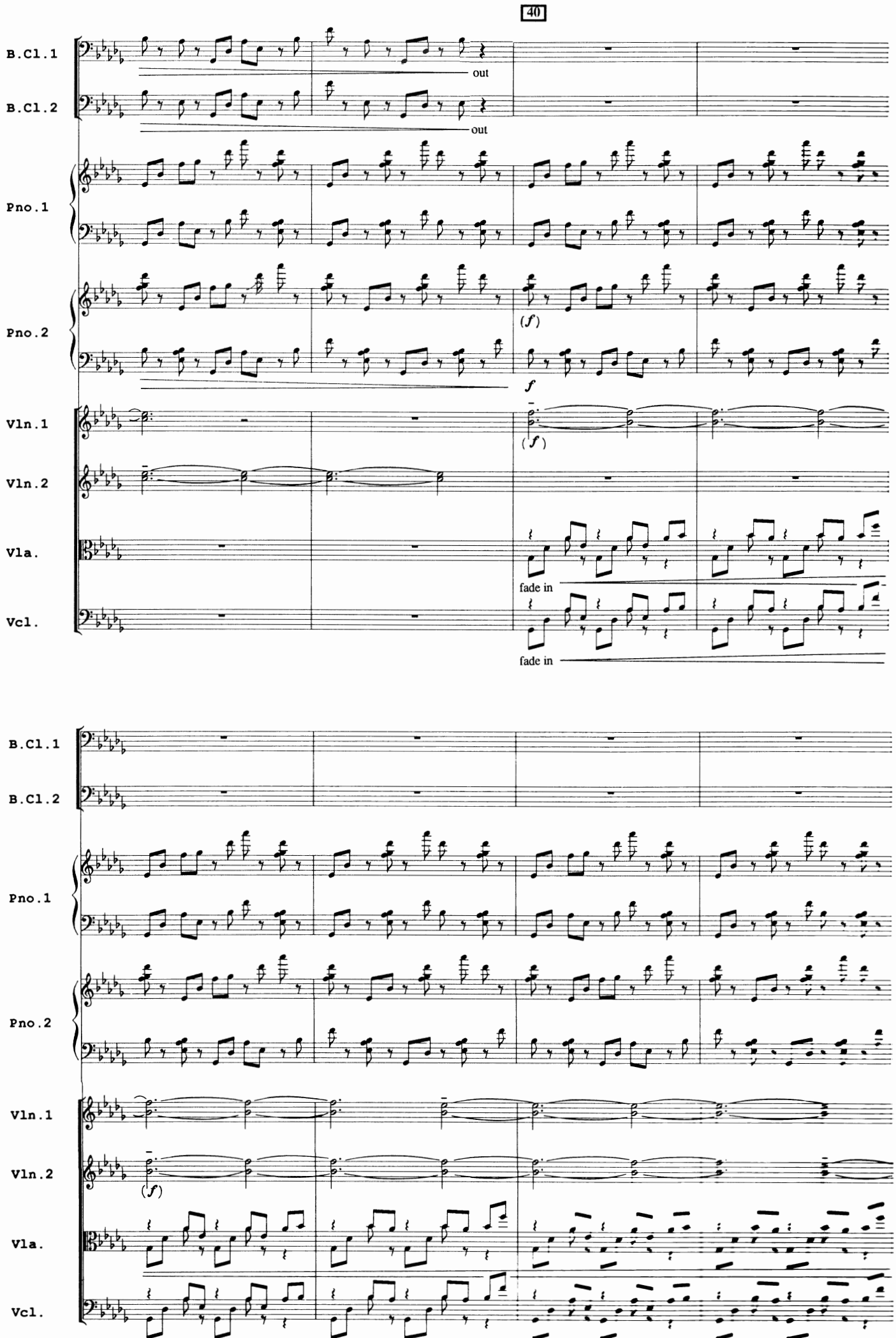
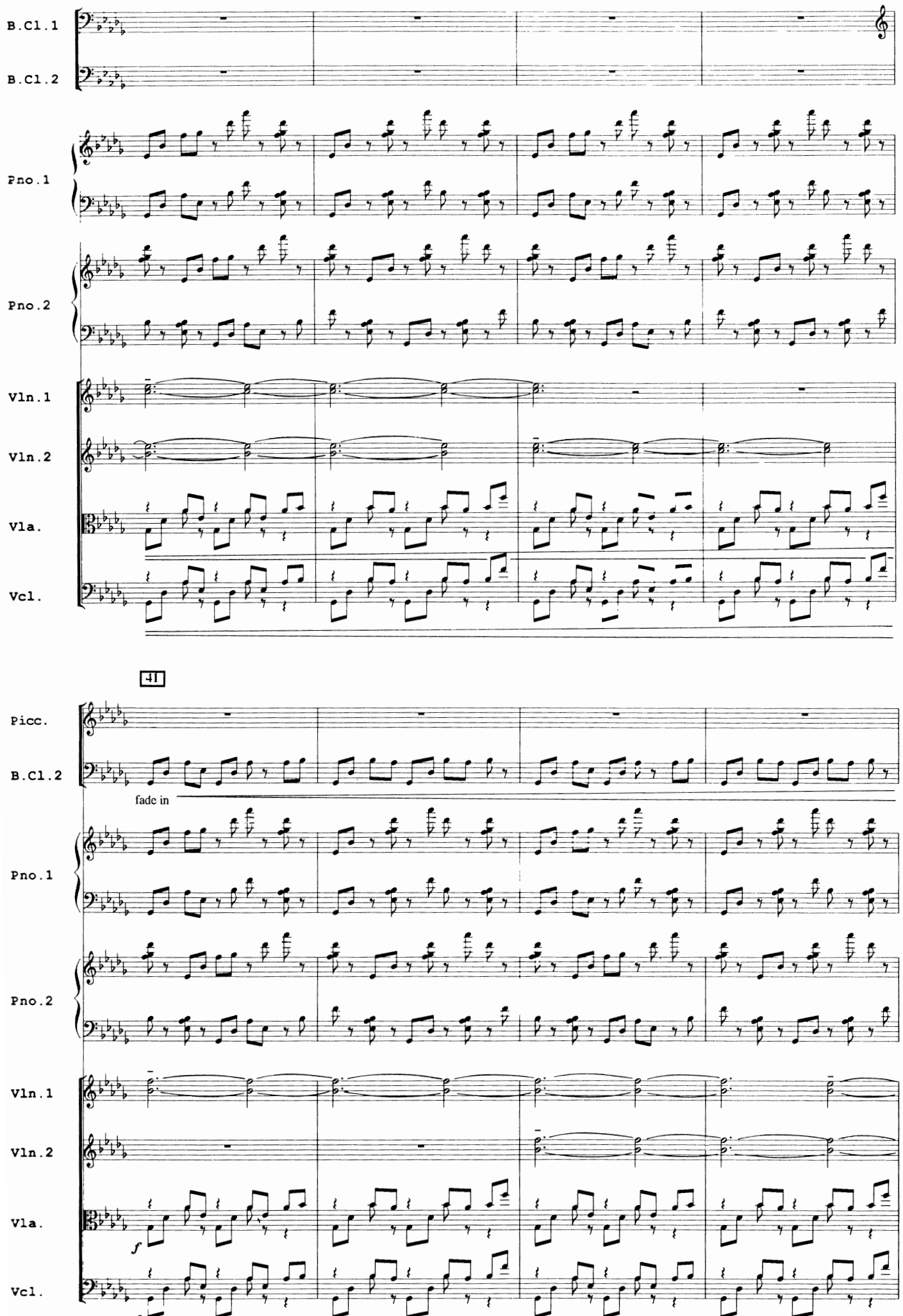
fade
B.Cl.2
fade
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


40
B.Cl.1
B.Cl.2
out
out
Pno.1
Pno.2
(f)
f
Vln.1
Vln.2
(f)
Vla.
fade in
Vcl.
fade in
B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
(f)
Vla.
Vcl.


B.Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
41
Picc.
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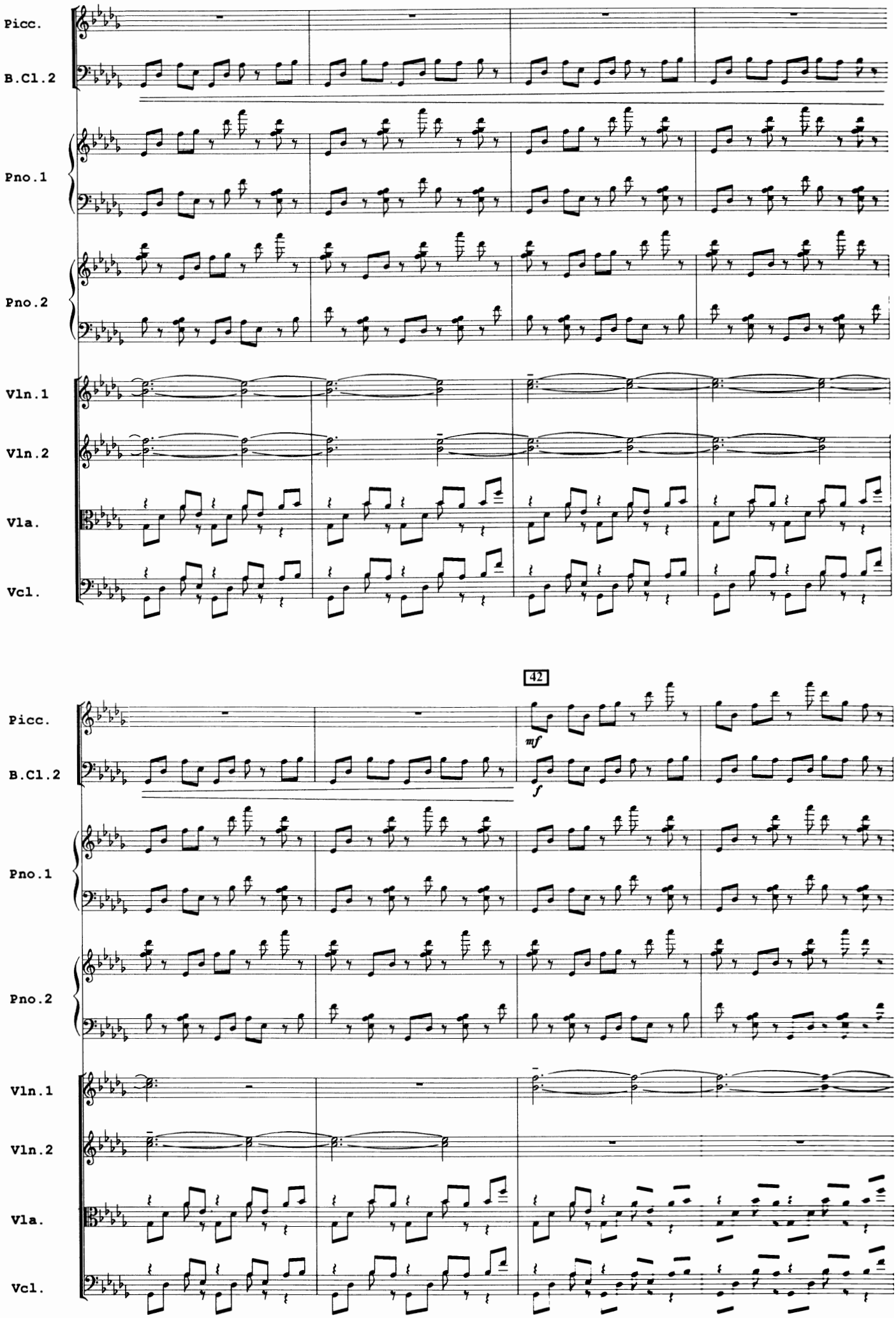
fade in
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
f
Vcl.
f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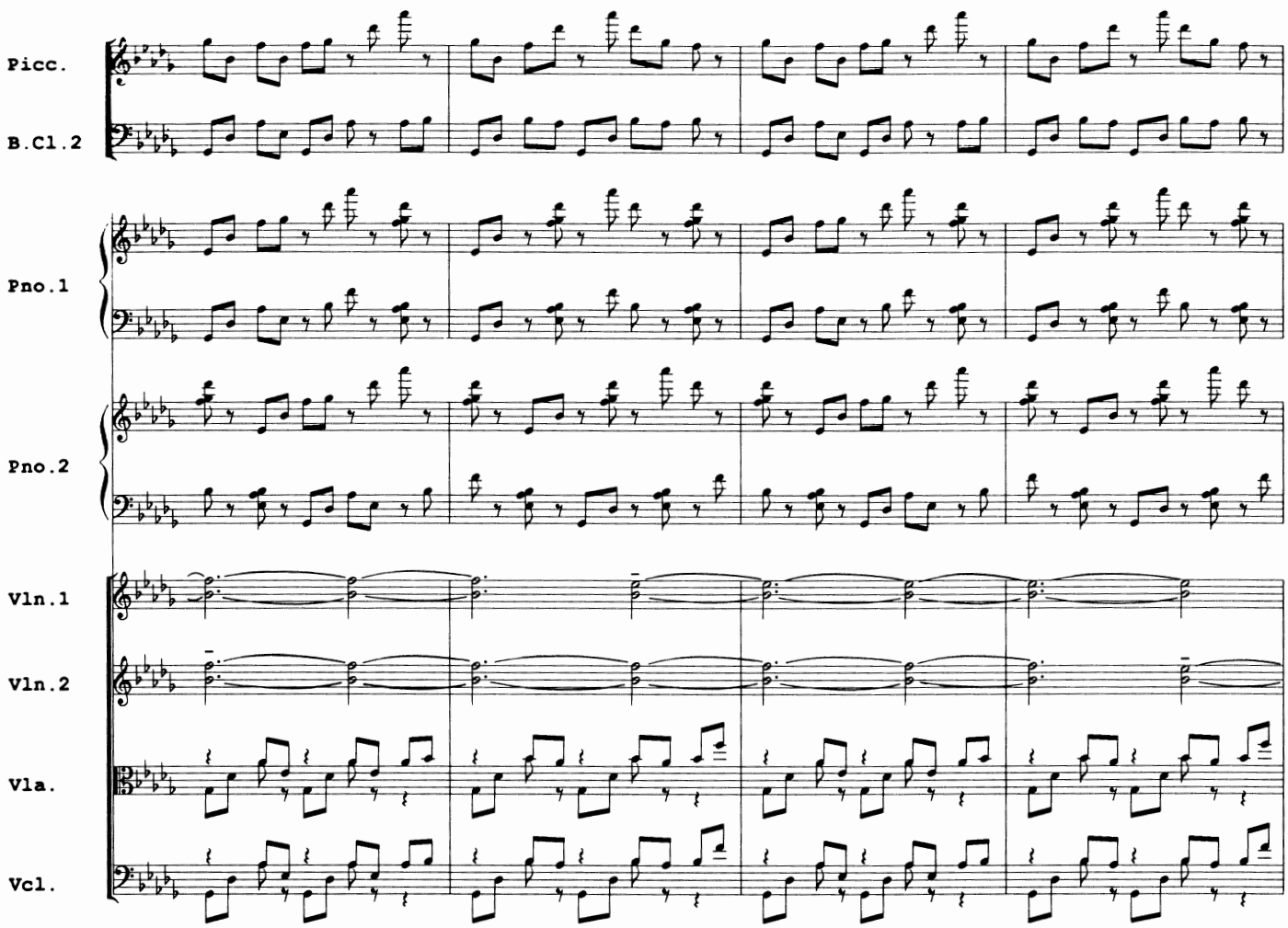
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
42
mf
f
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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Pno.2
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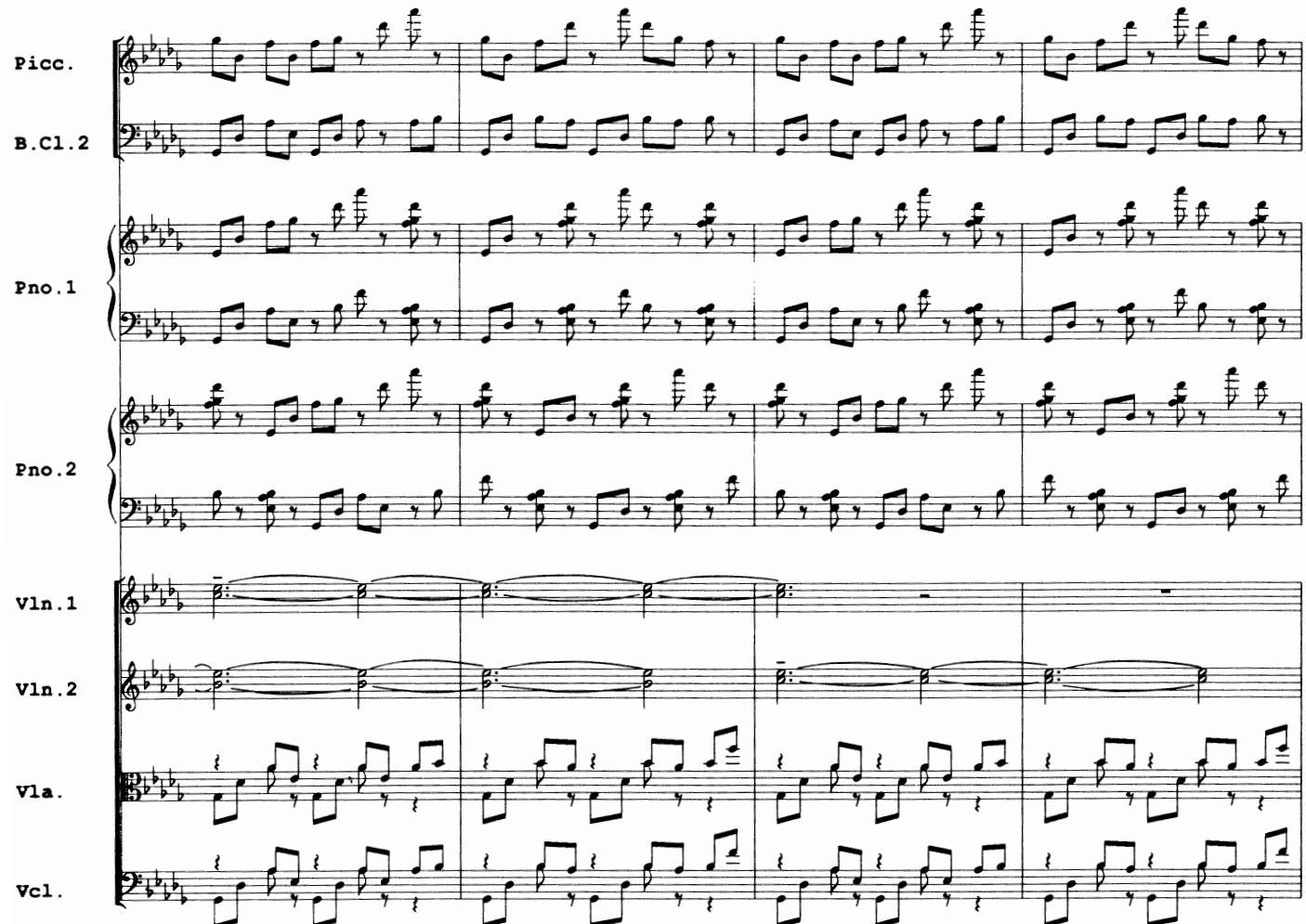
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Pno.2
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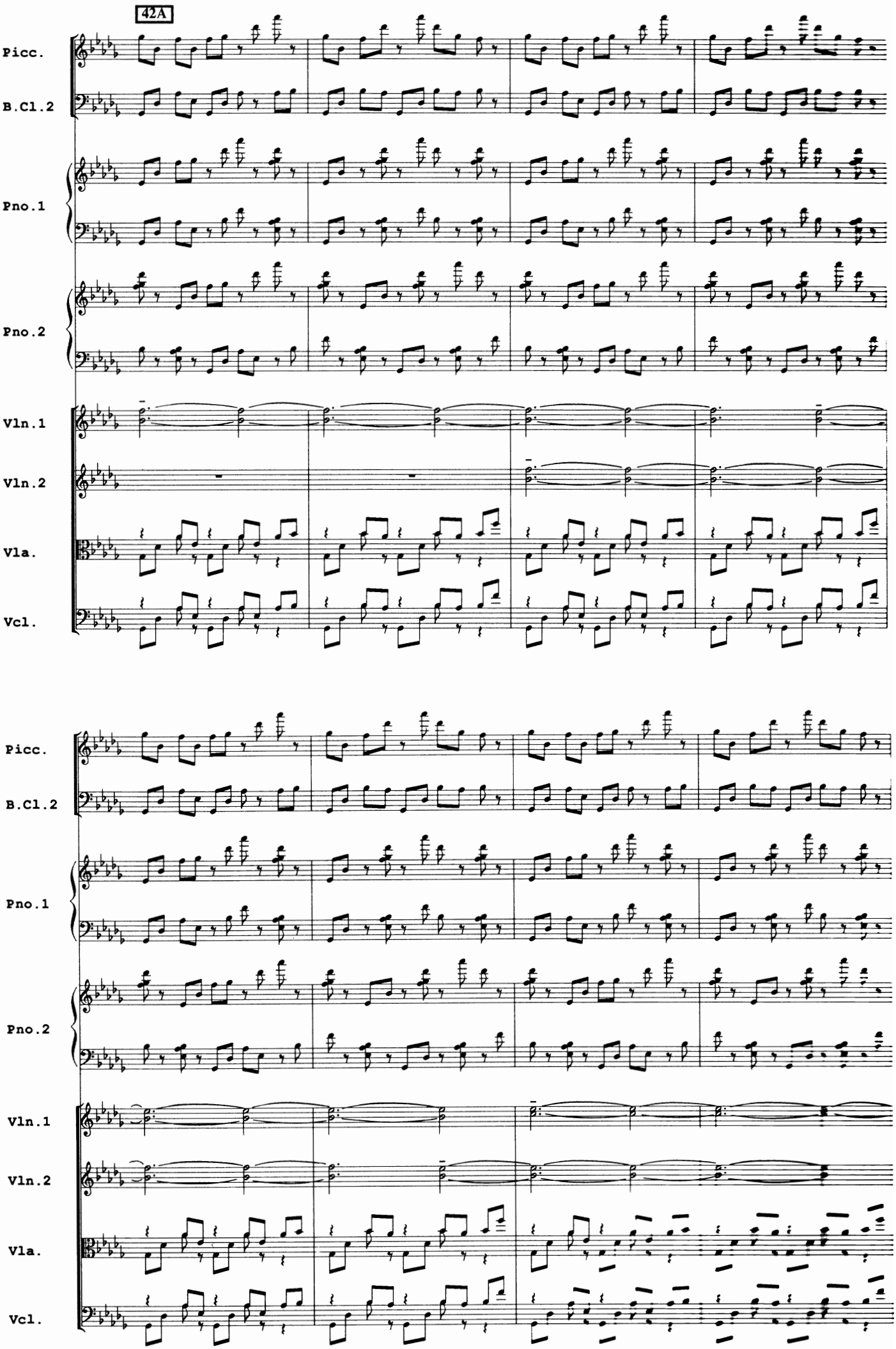
42A
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
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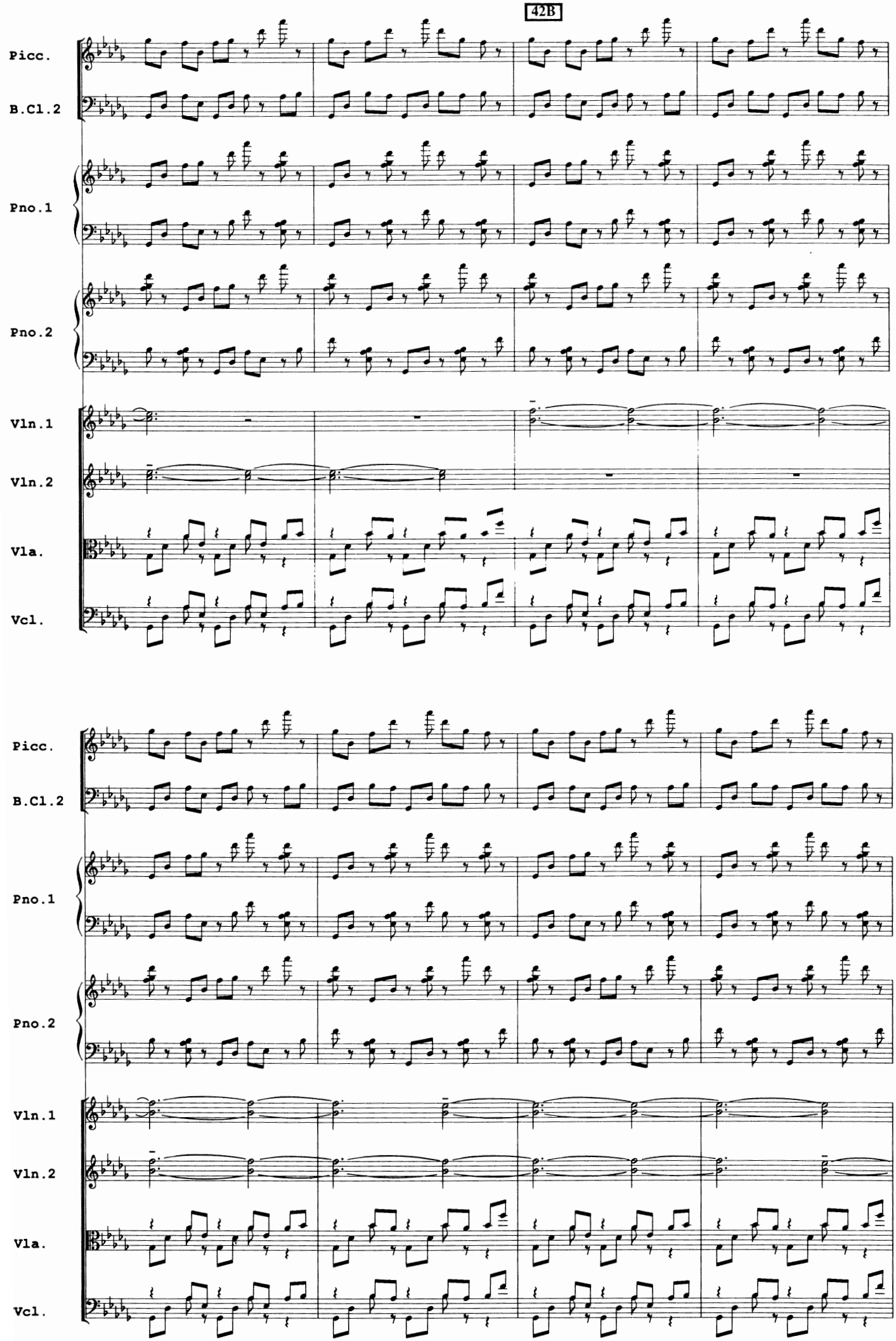
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


42B
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
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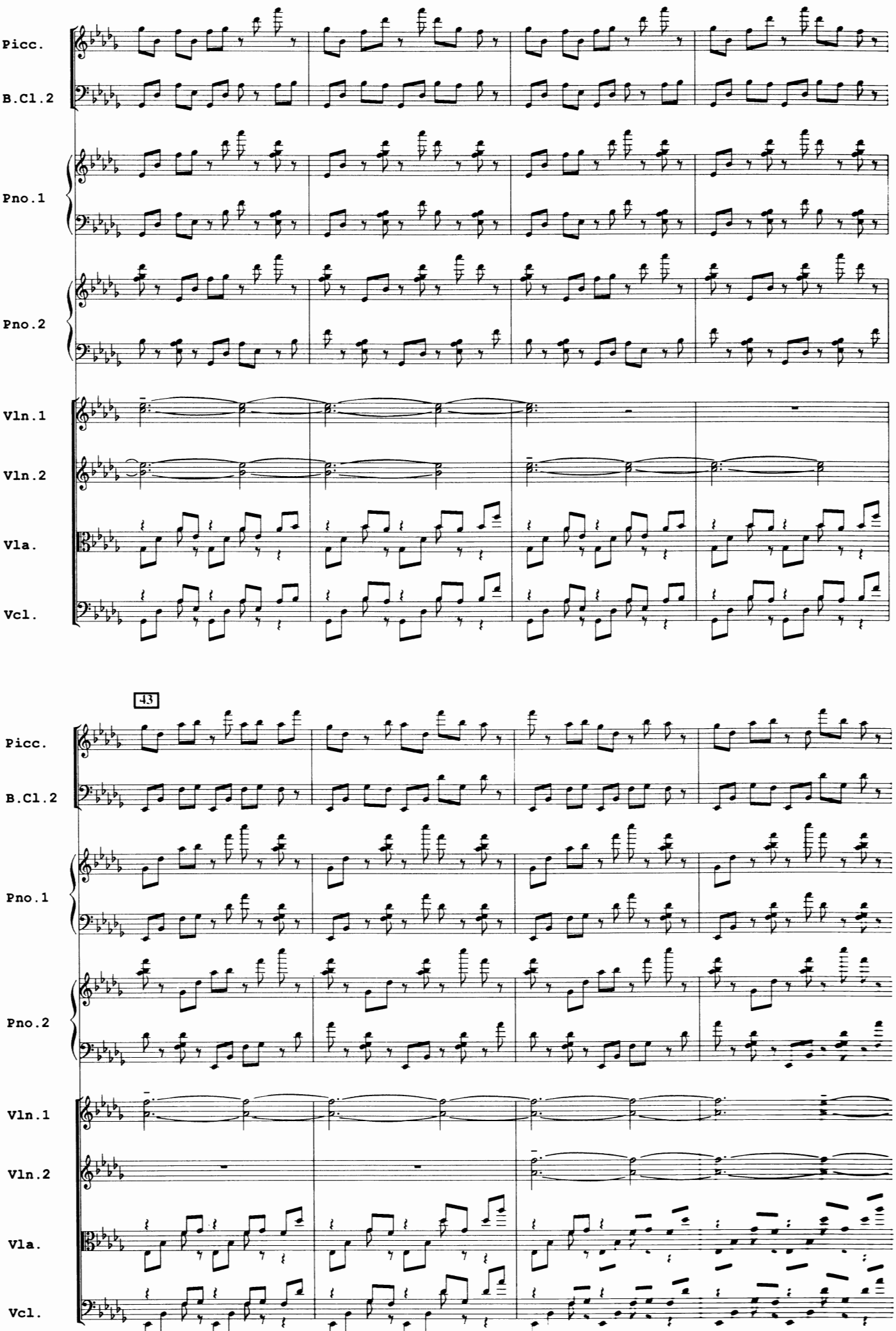
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
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43
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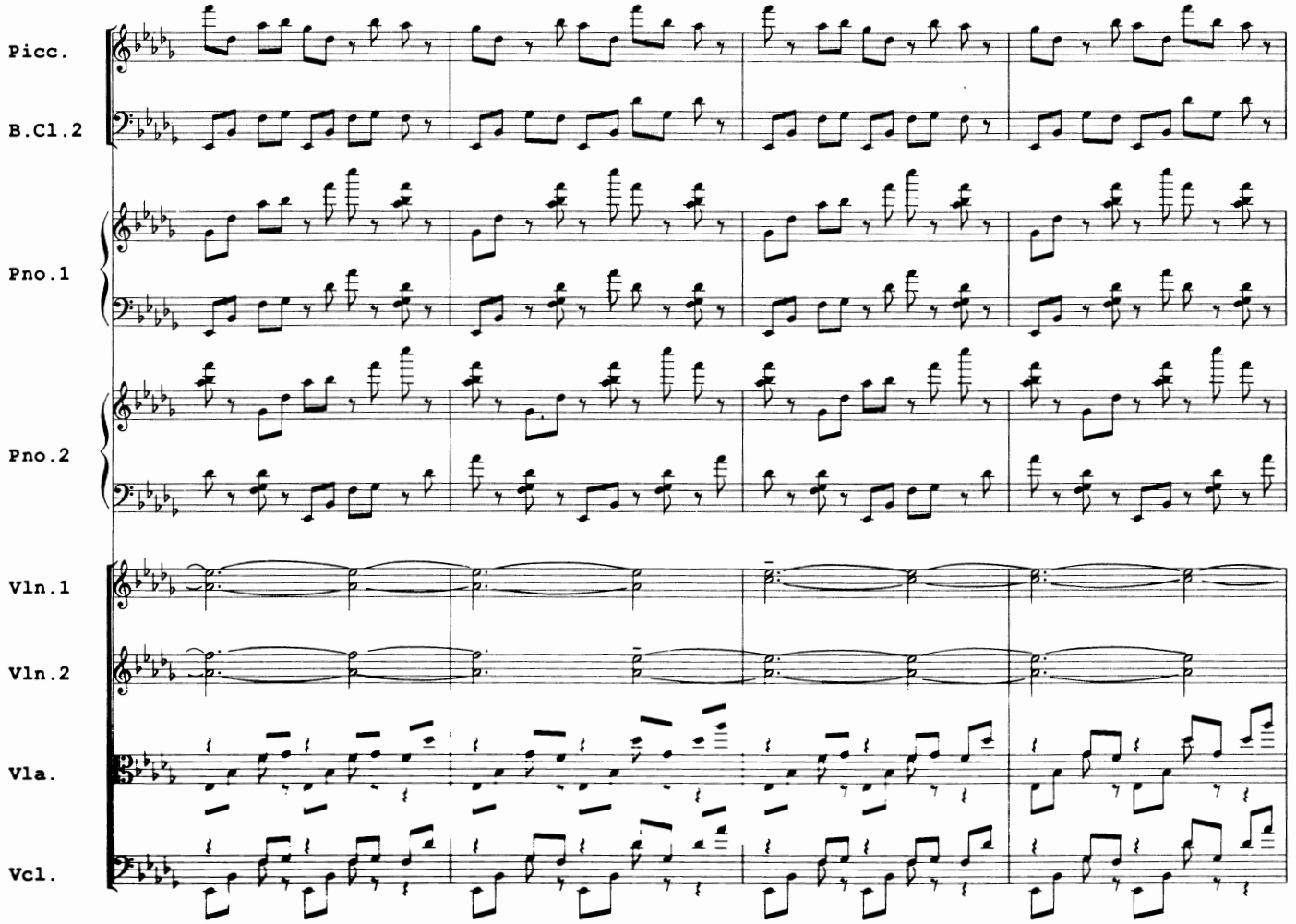
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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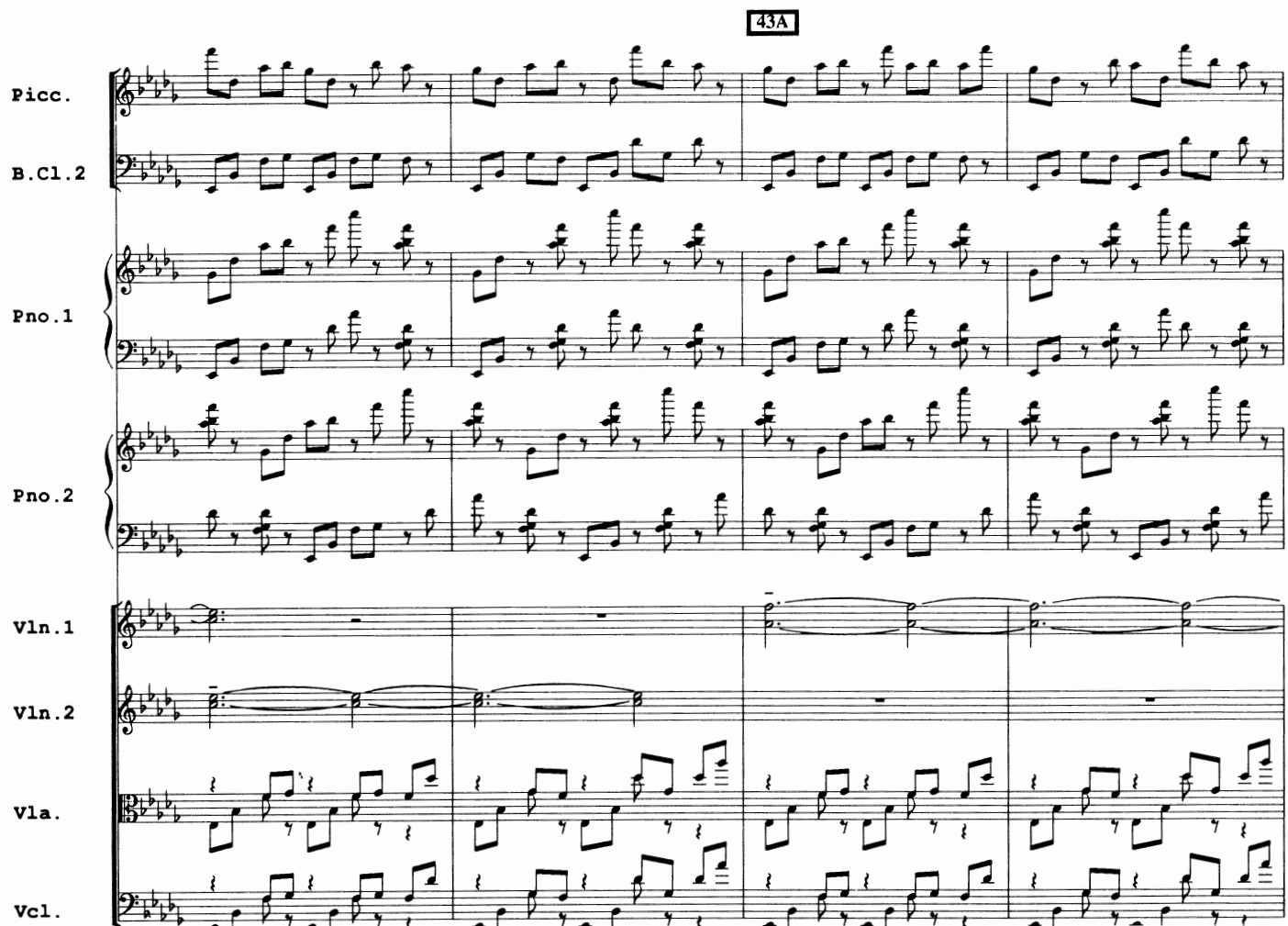
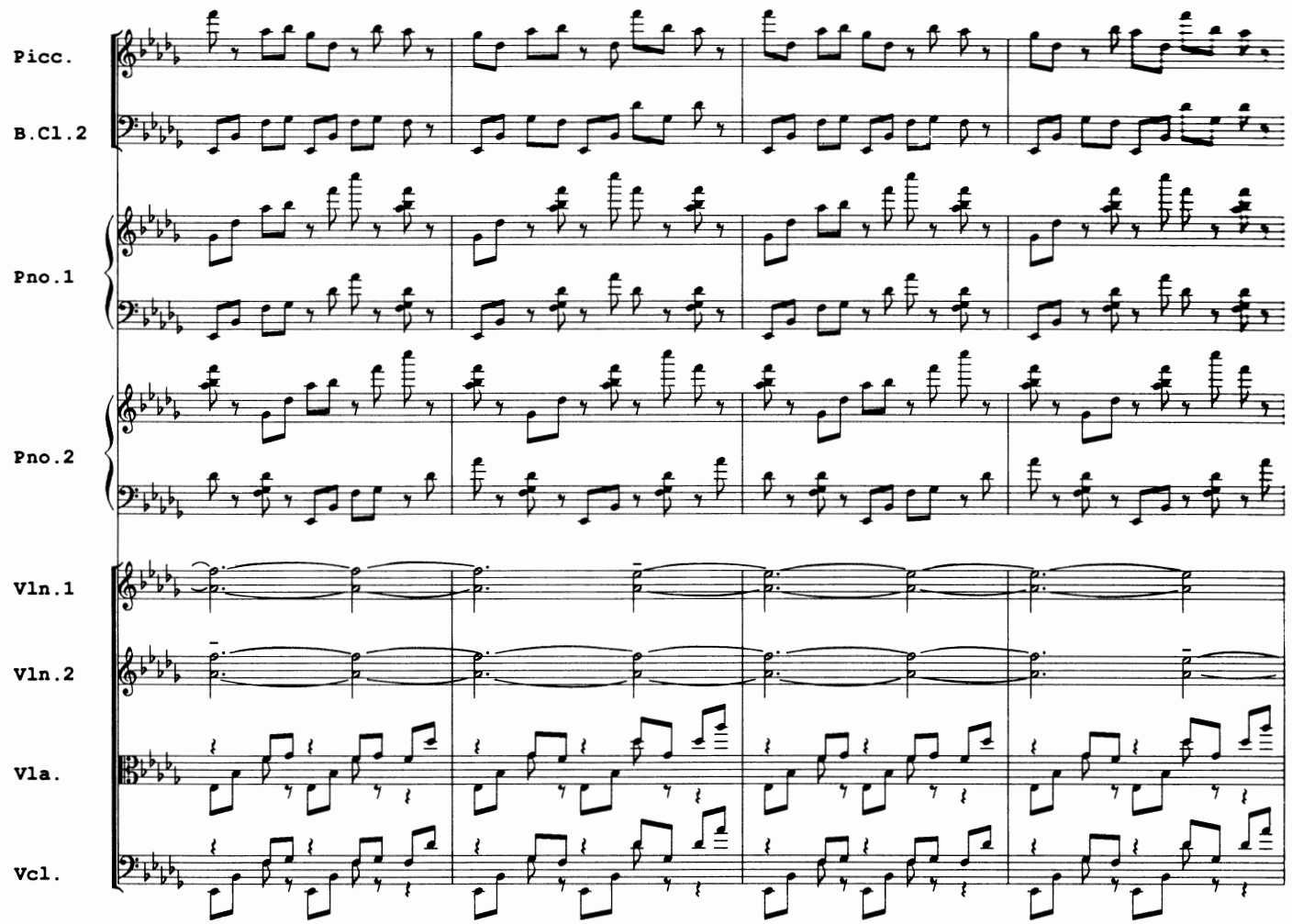
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


43A
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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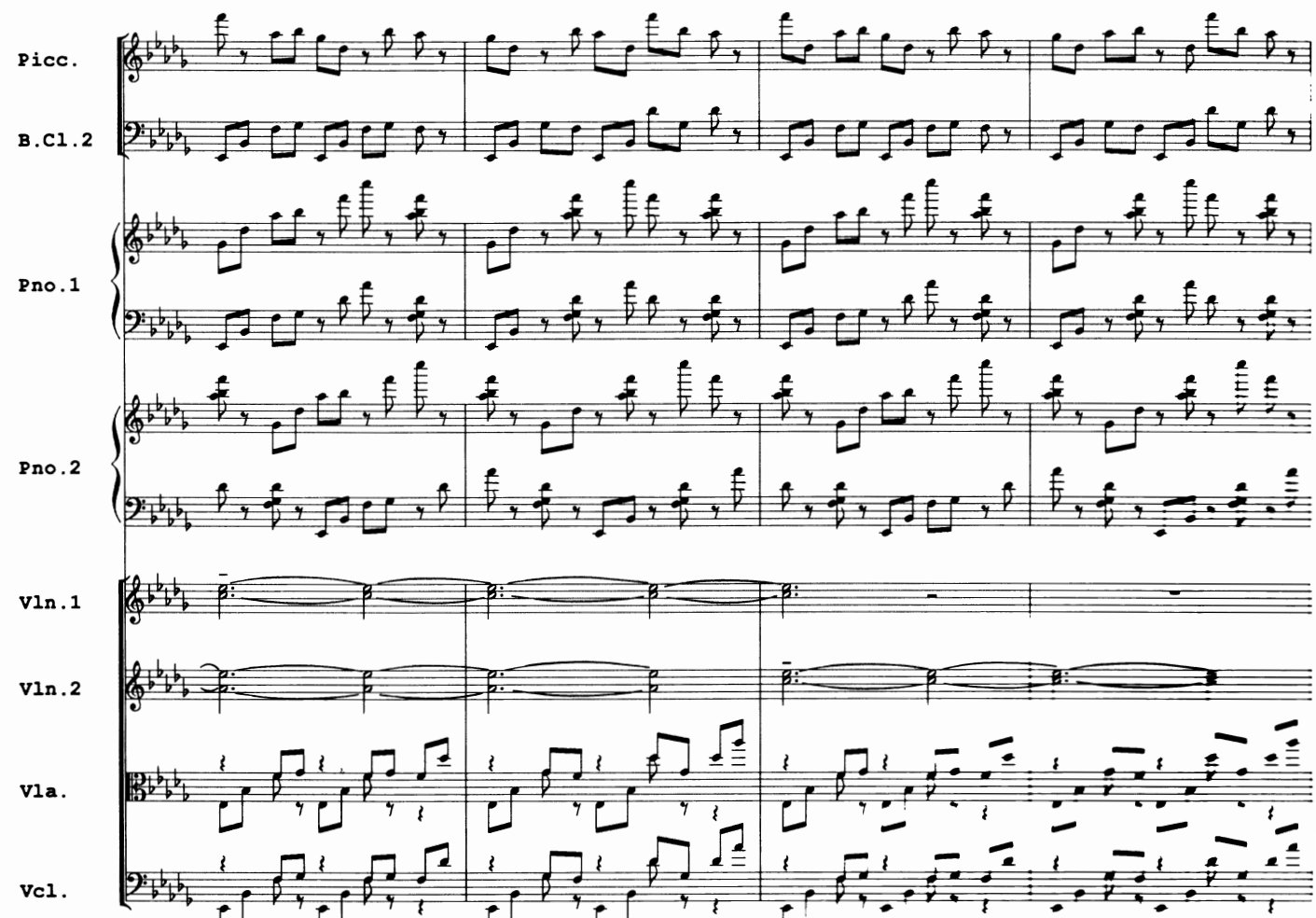
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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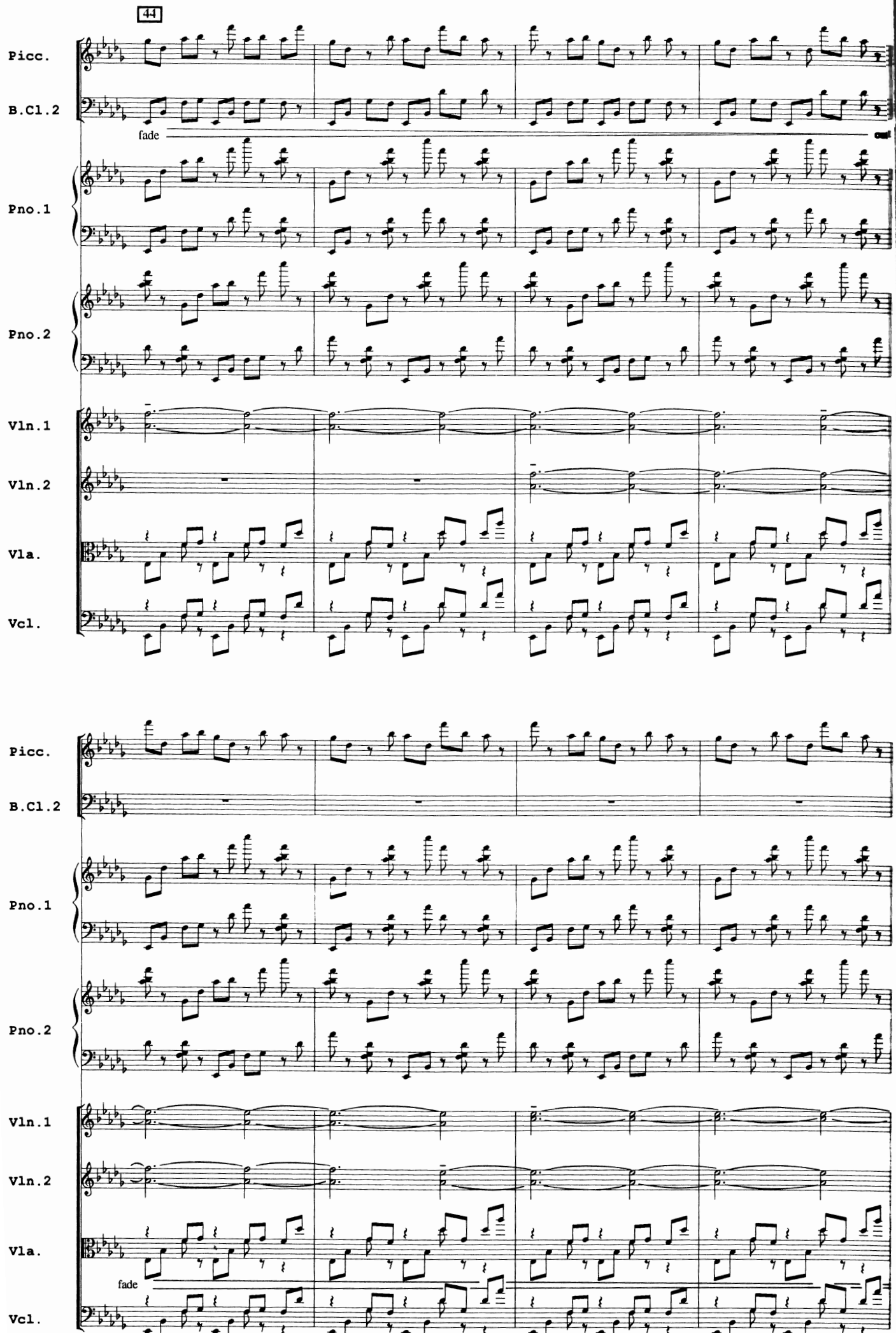
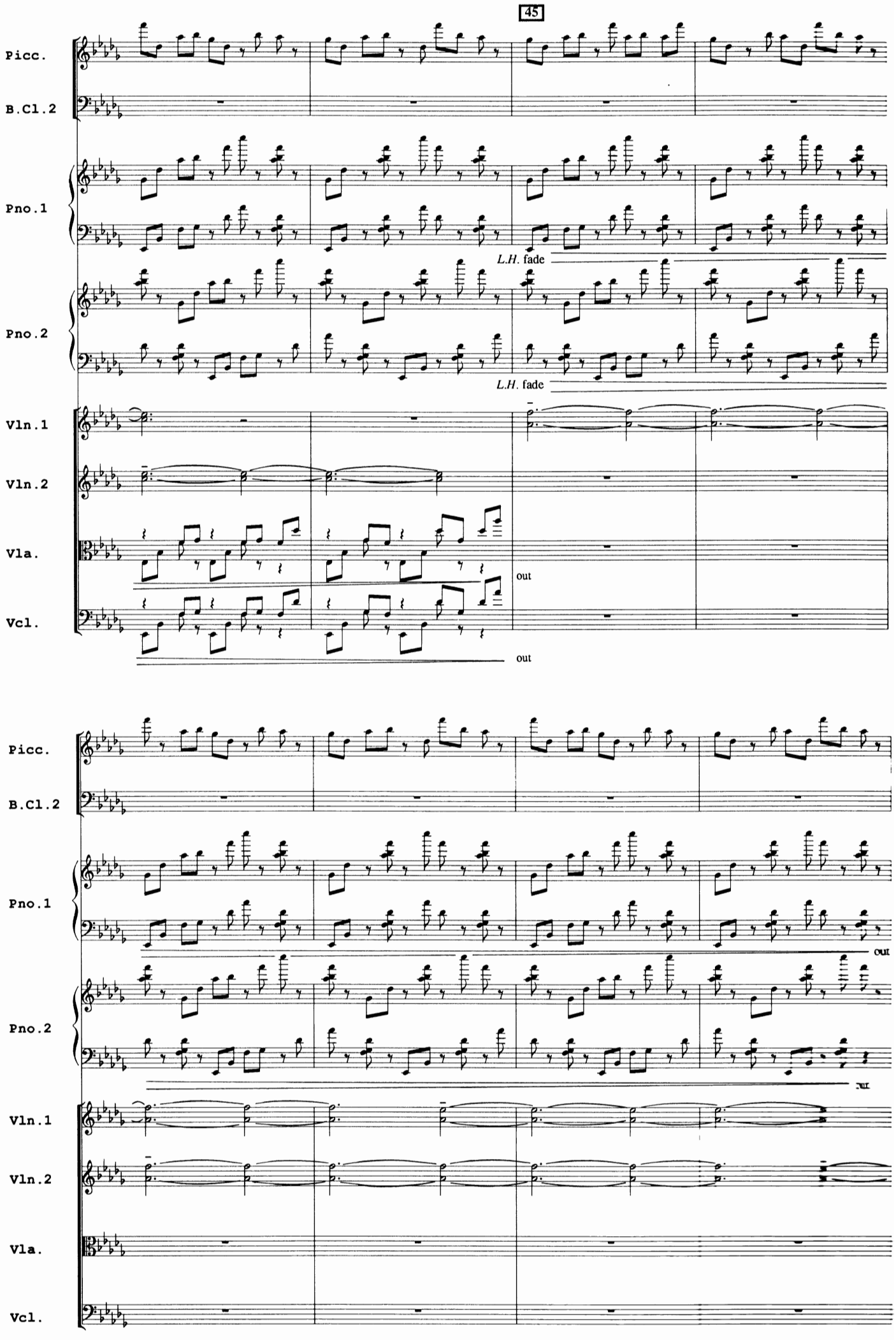
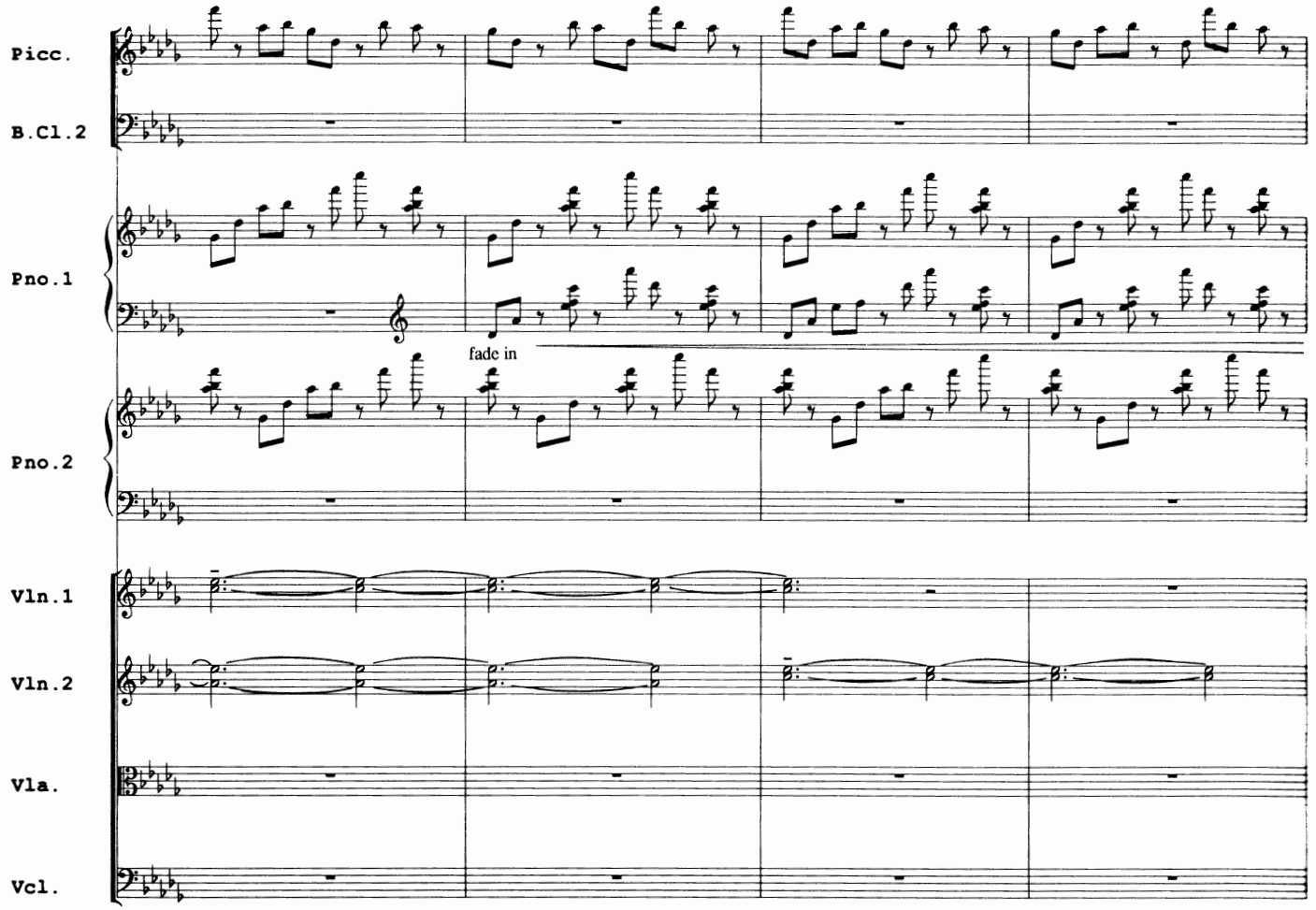
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


44
Picc.
B.Cl.2
fade
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
fade
Vcl.


45
Picc.
B.Cl.2
Pno.1
L.H. fade
Pno.2
L.H. fade
Vln.1
Vln.2
Vla.
out
Vcl.
out
Picc.
B.Cl.2
Pno.1
out
Pno.2
out
Vln.1
Vln.2
Vla.
Vcl.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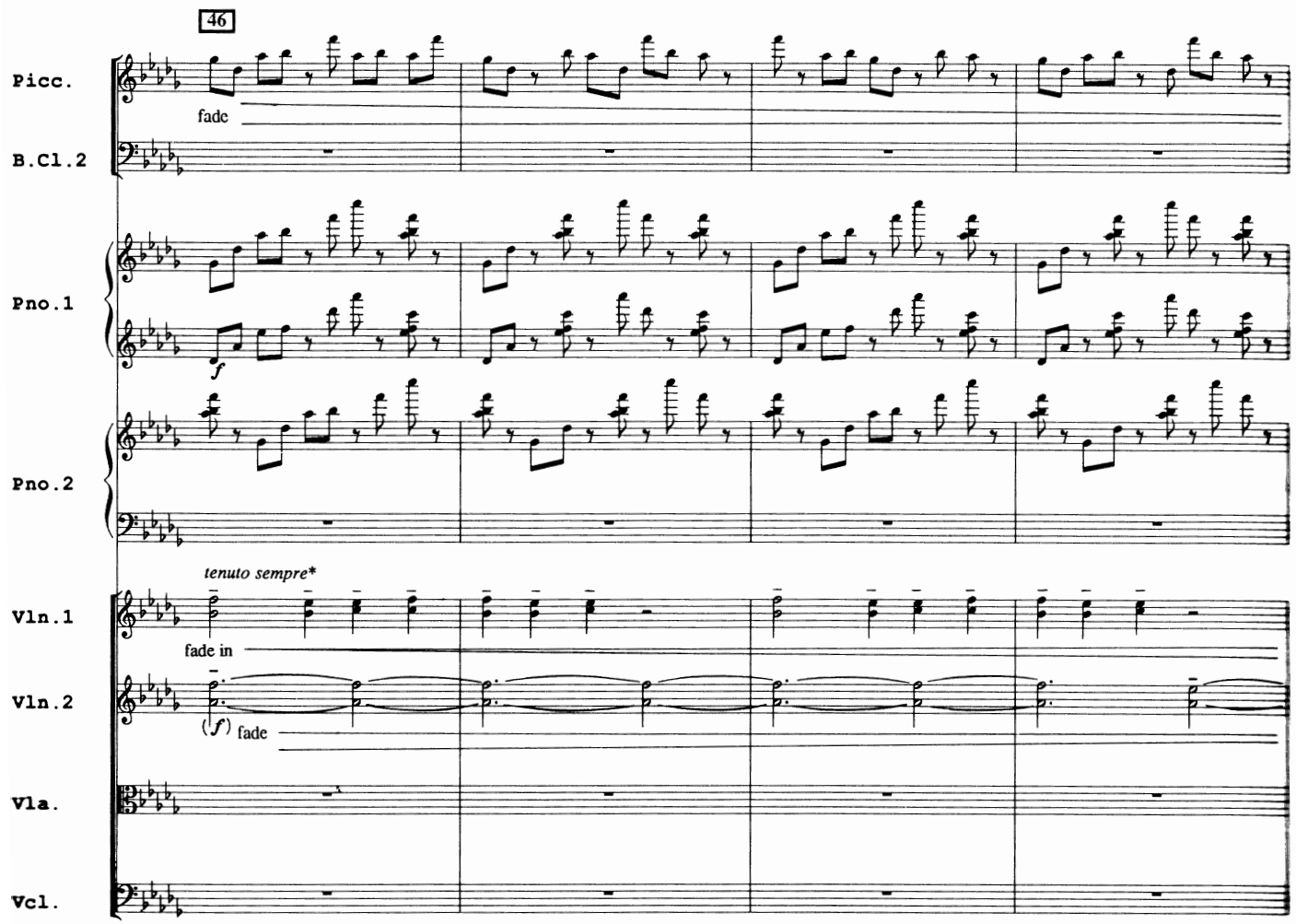
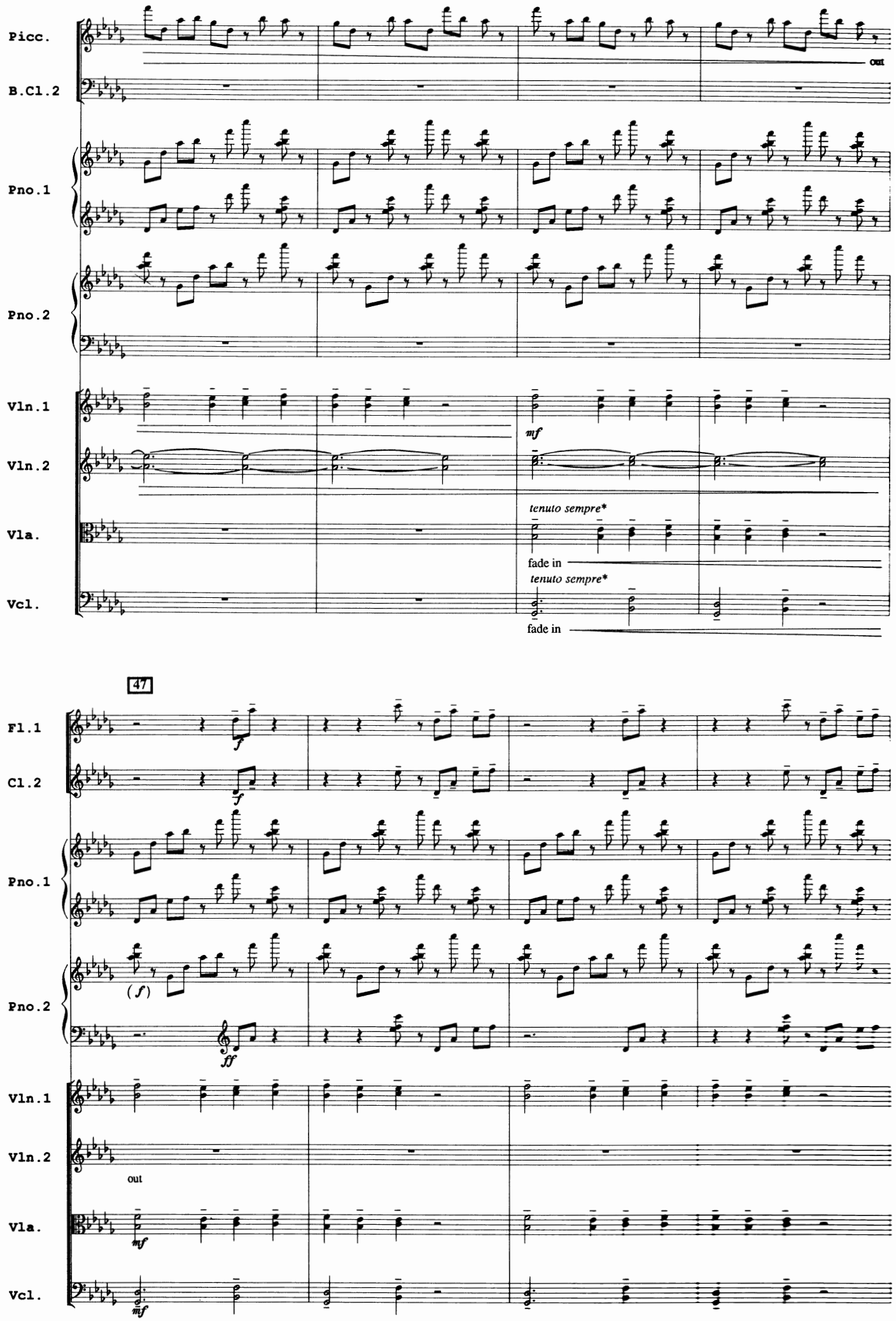
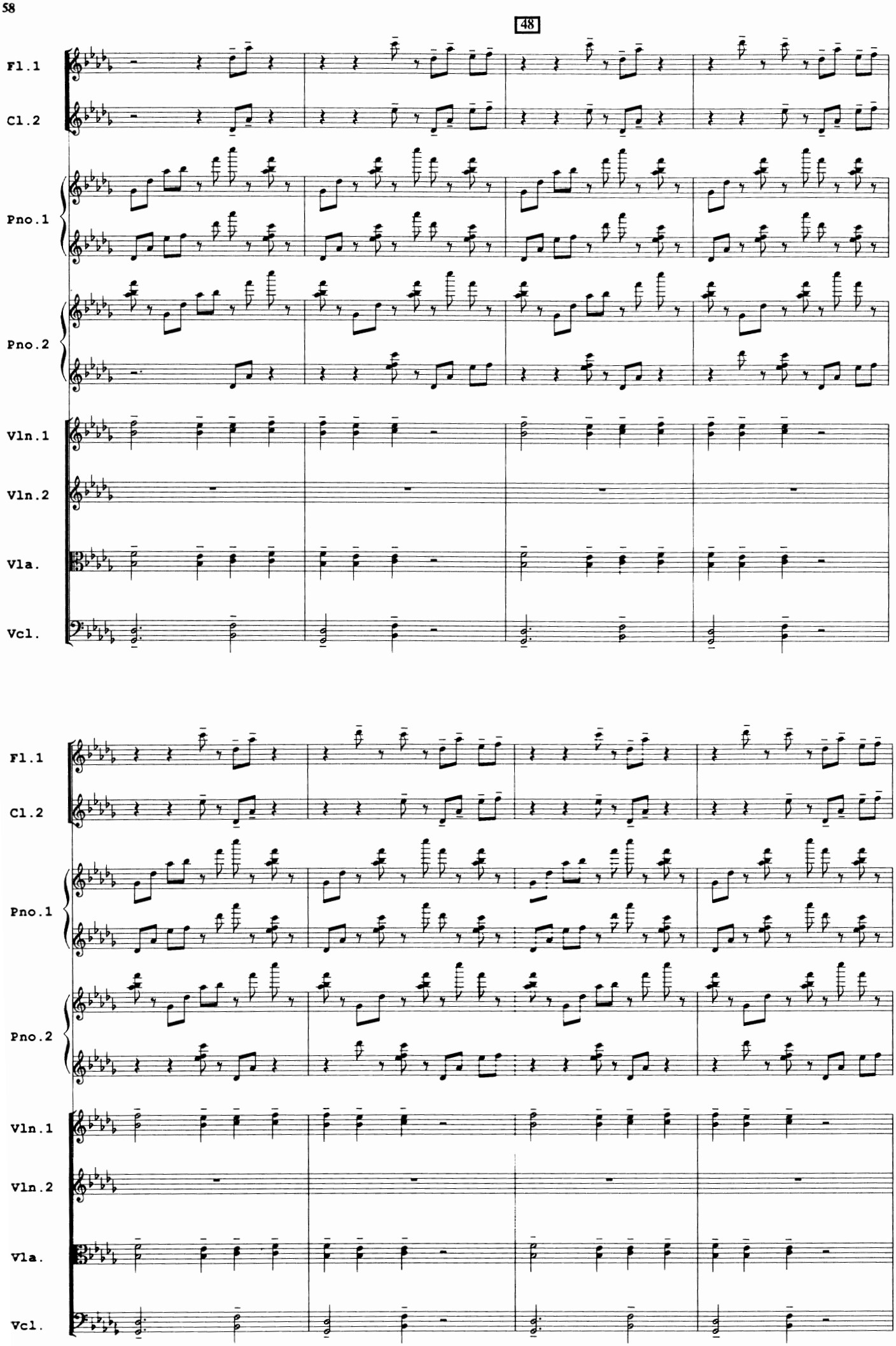
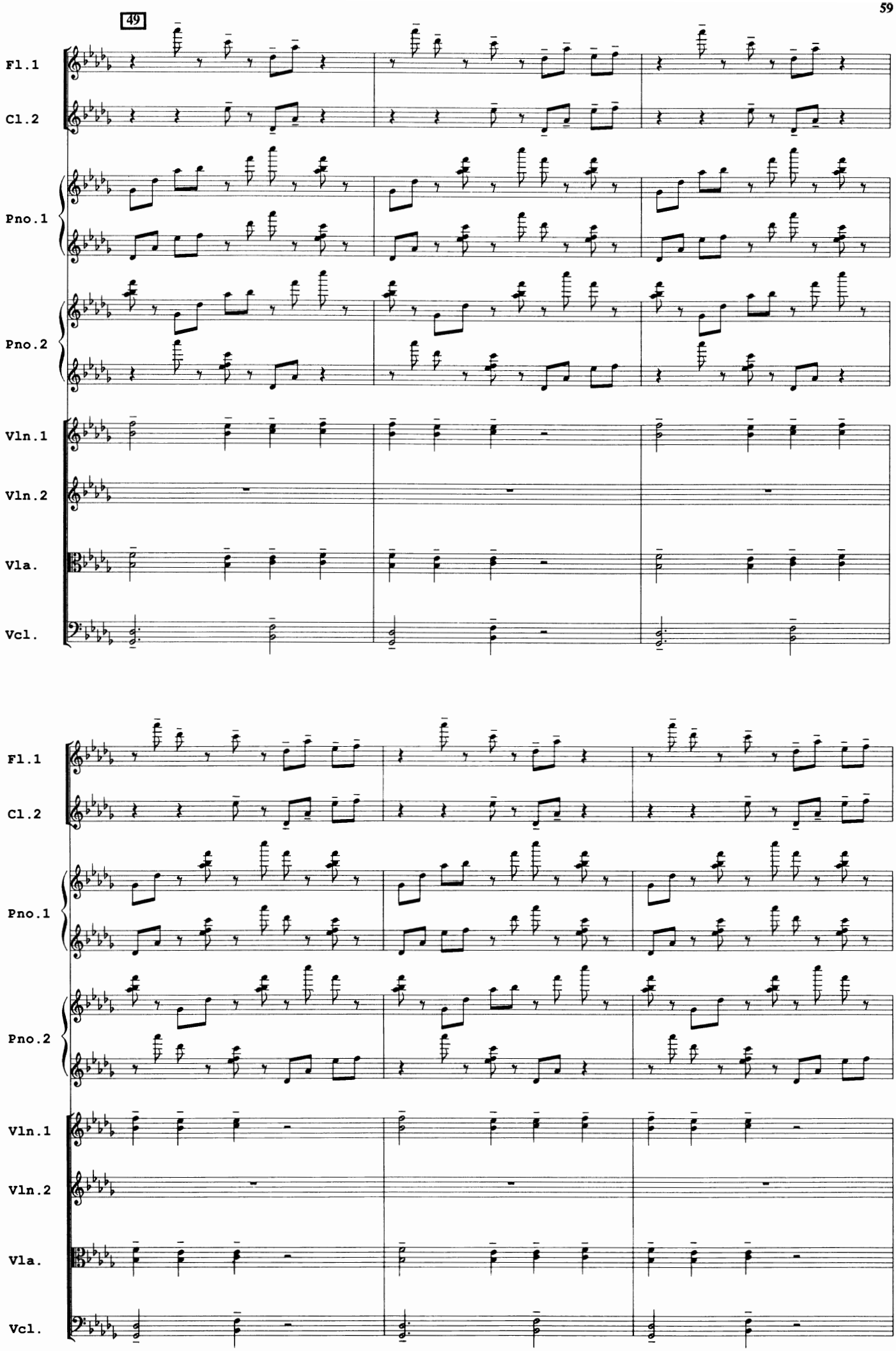
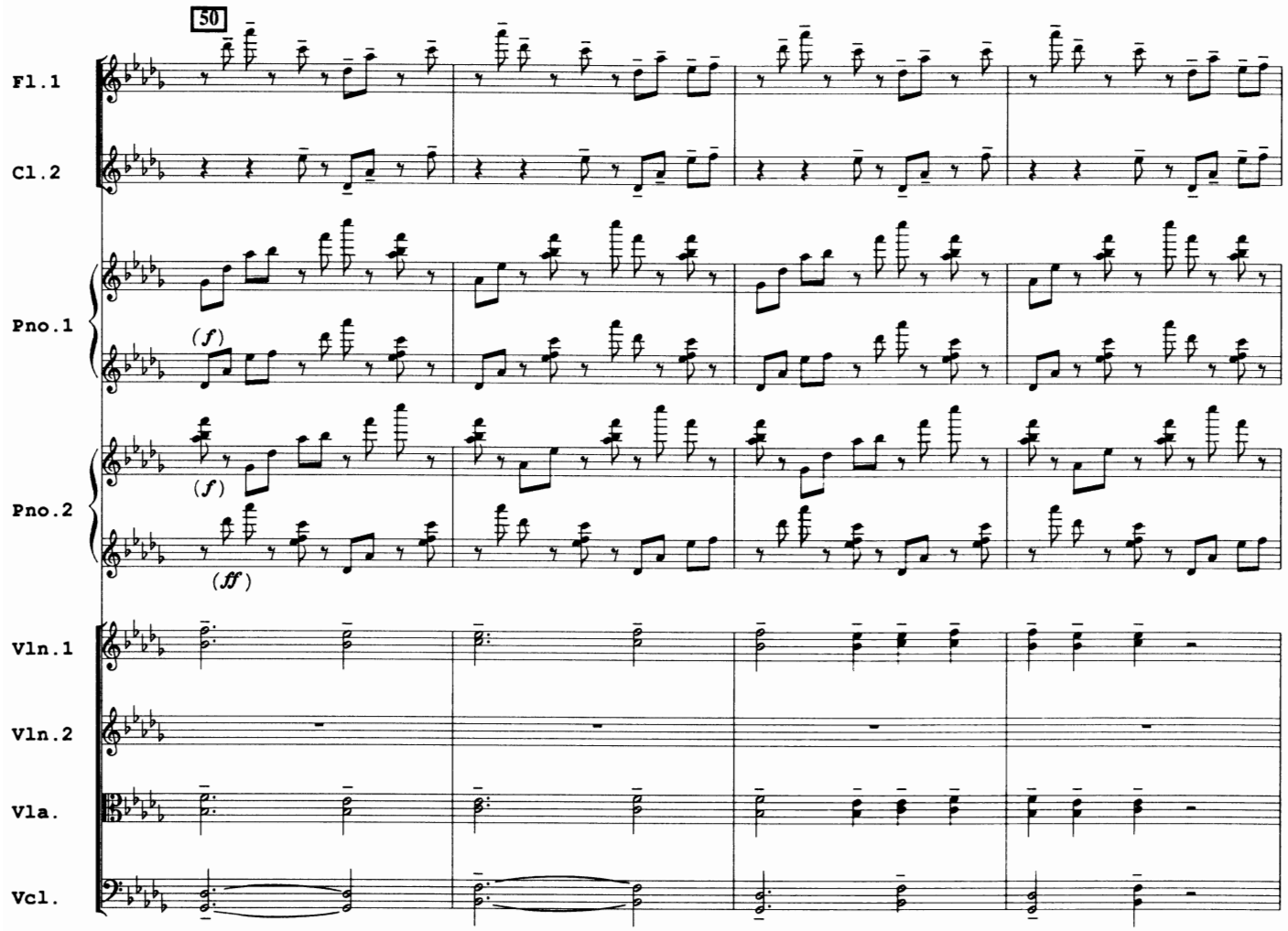
Pno.1
fade in
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

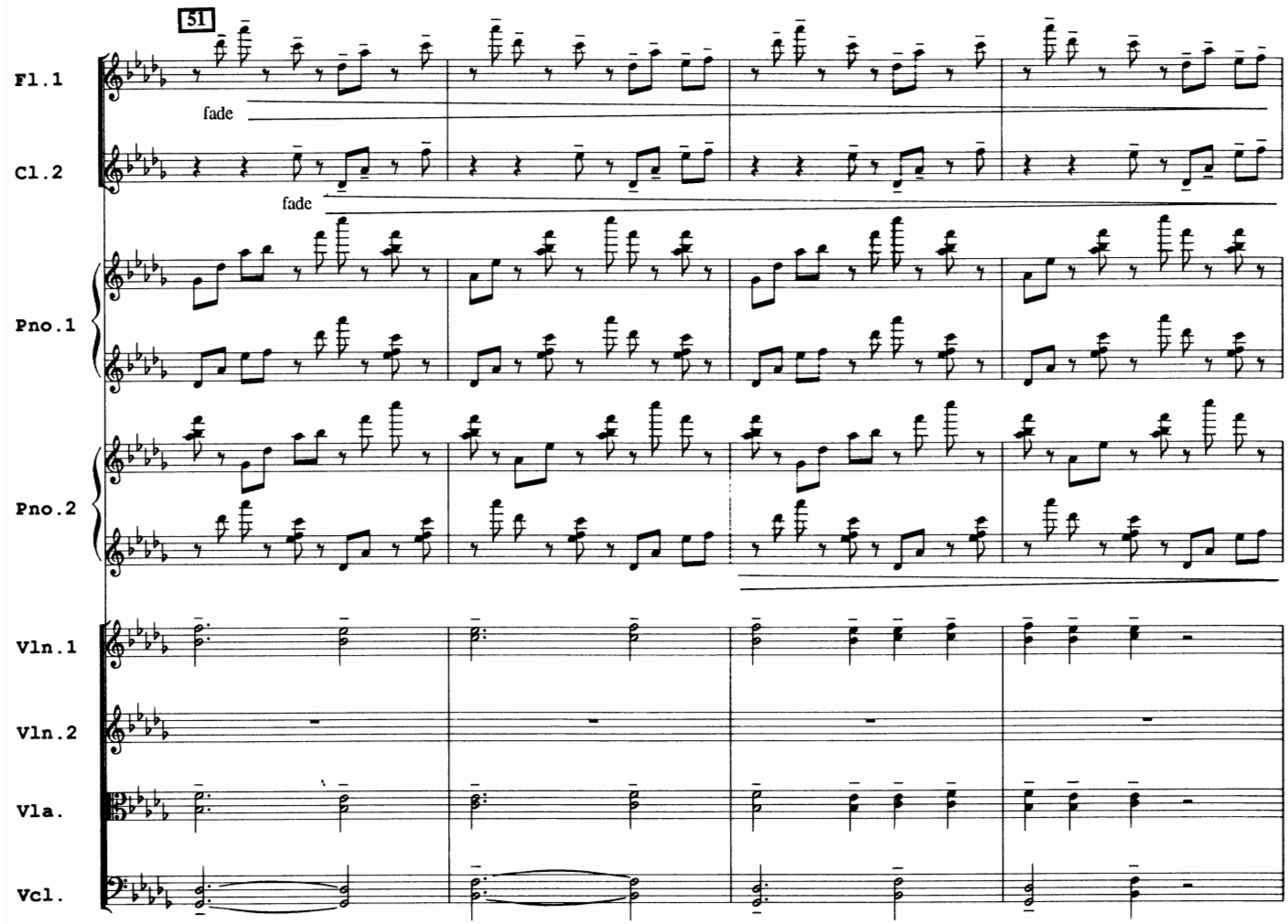

46
Picc.
fade
B.Cl.2
Pno.1
f
Pno.2
tenuto sempre*
Vln.1
fade in
Vln.2
(f) fade
Vla.
Vcl.

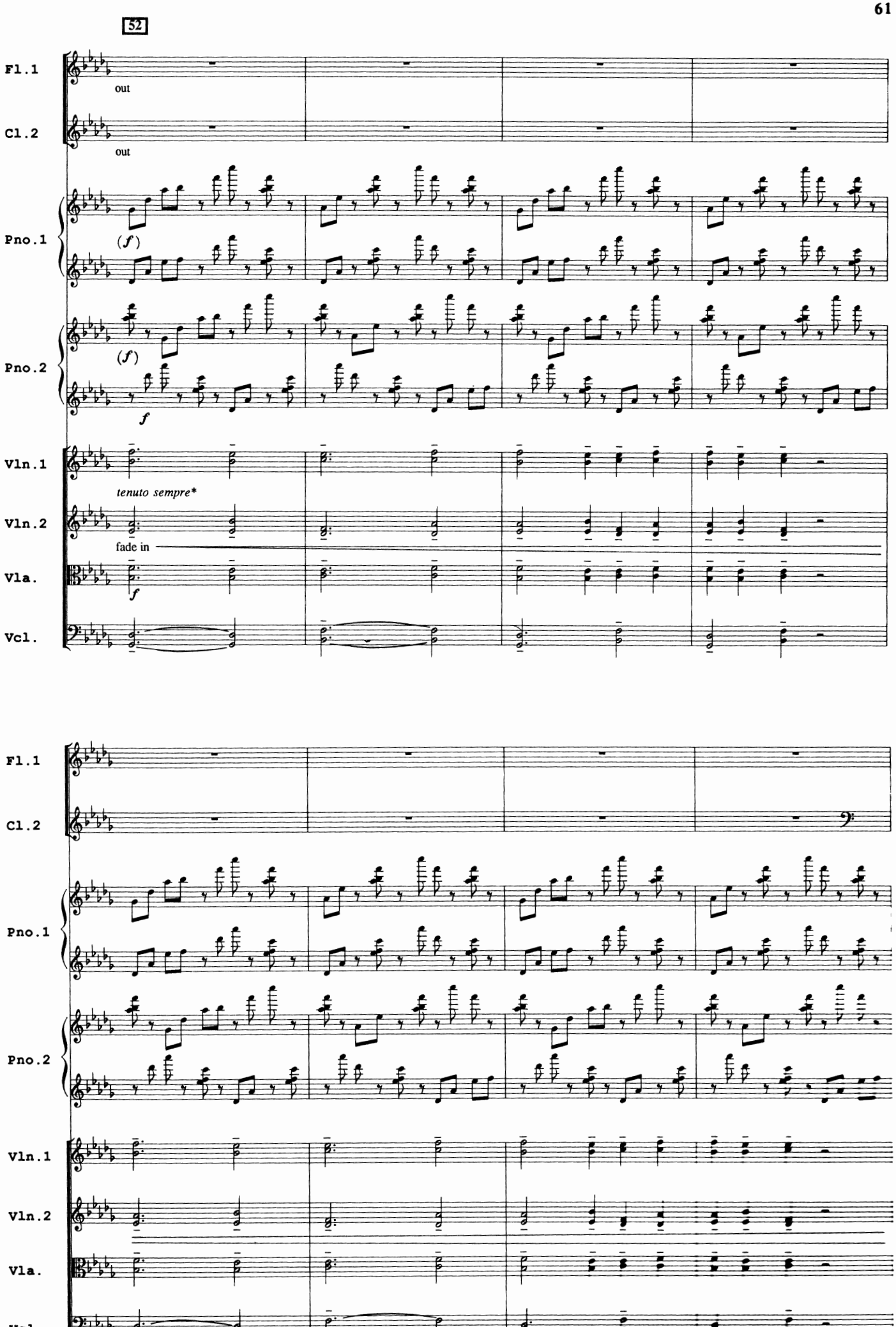

Picc.
B.Cl.2
out
Pno.1
Pno.2
Vln.1
Vln.2
mf
Vla.
tenuto sempre*
fade in
Vcl.
tenuto sempre*
fade in
47
Fl.1
f
Cl.2
f
Pno.1
Pno.2
(f)
ff
Vln.1
Vln.2
out
Vla.
mf
Vcl.
mf

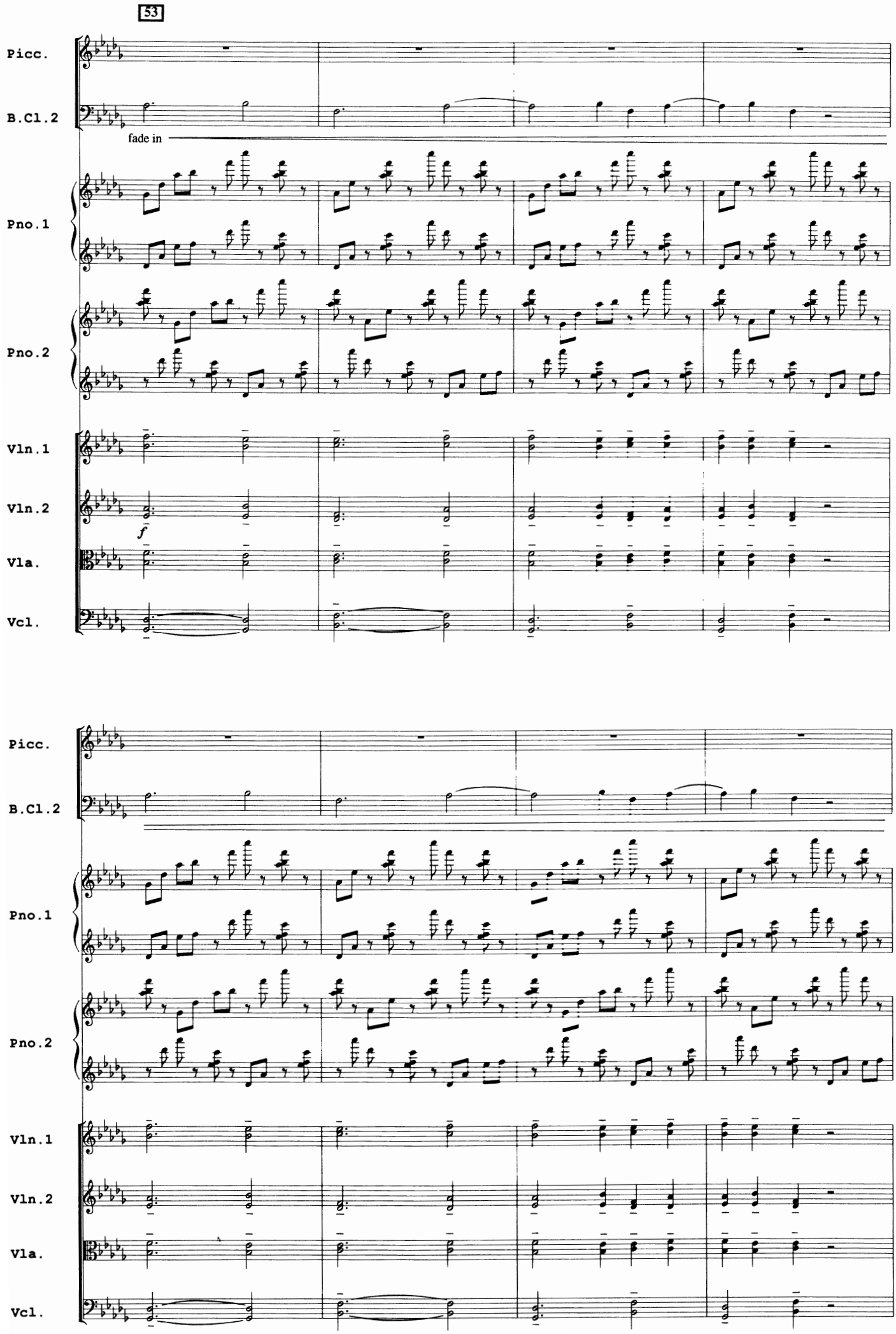

48
Fl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Fl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

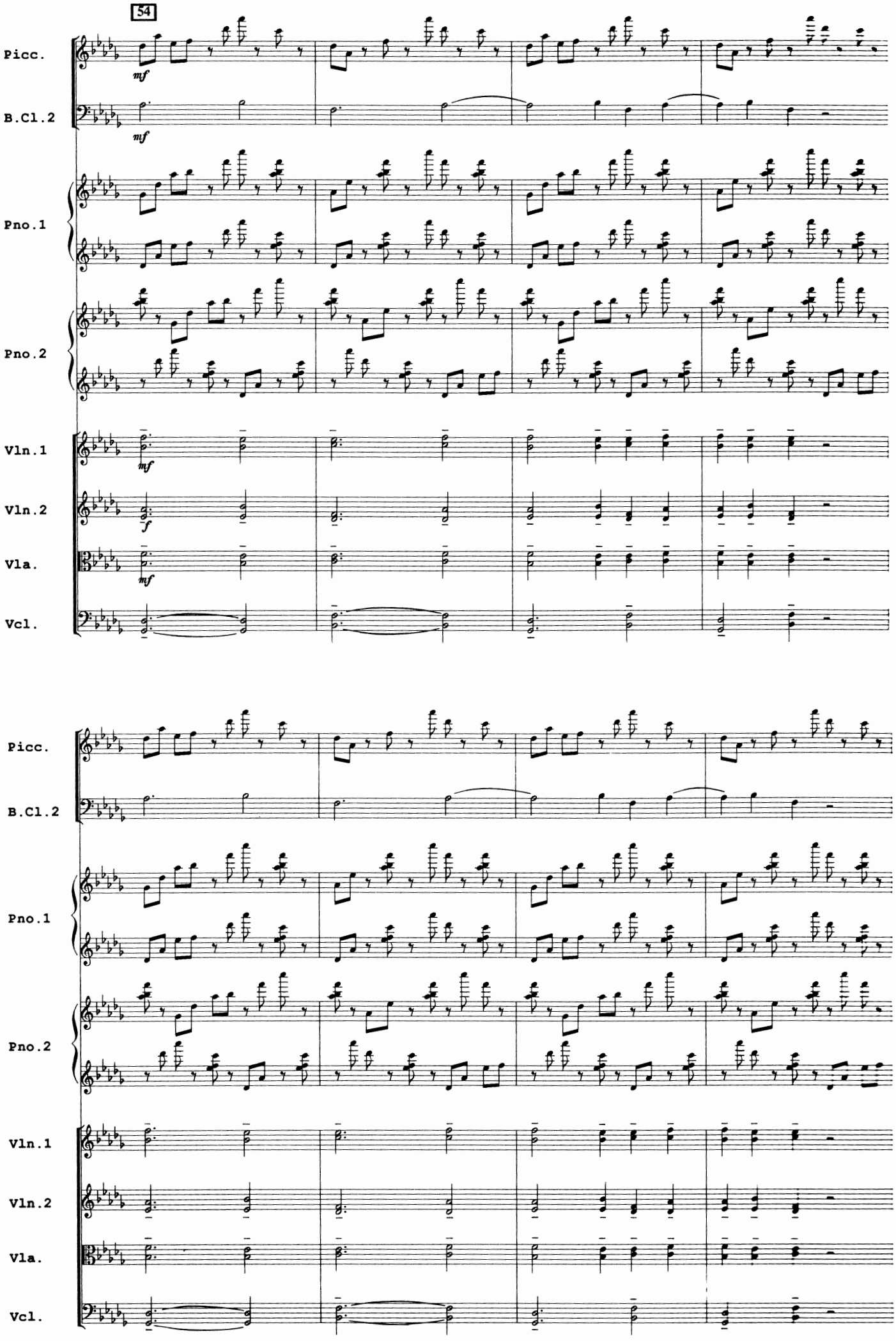

49
Fl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Fl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

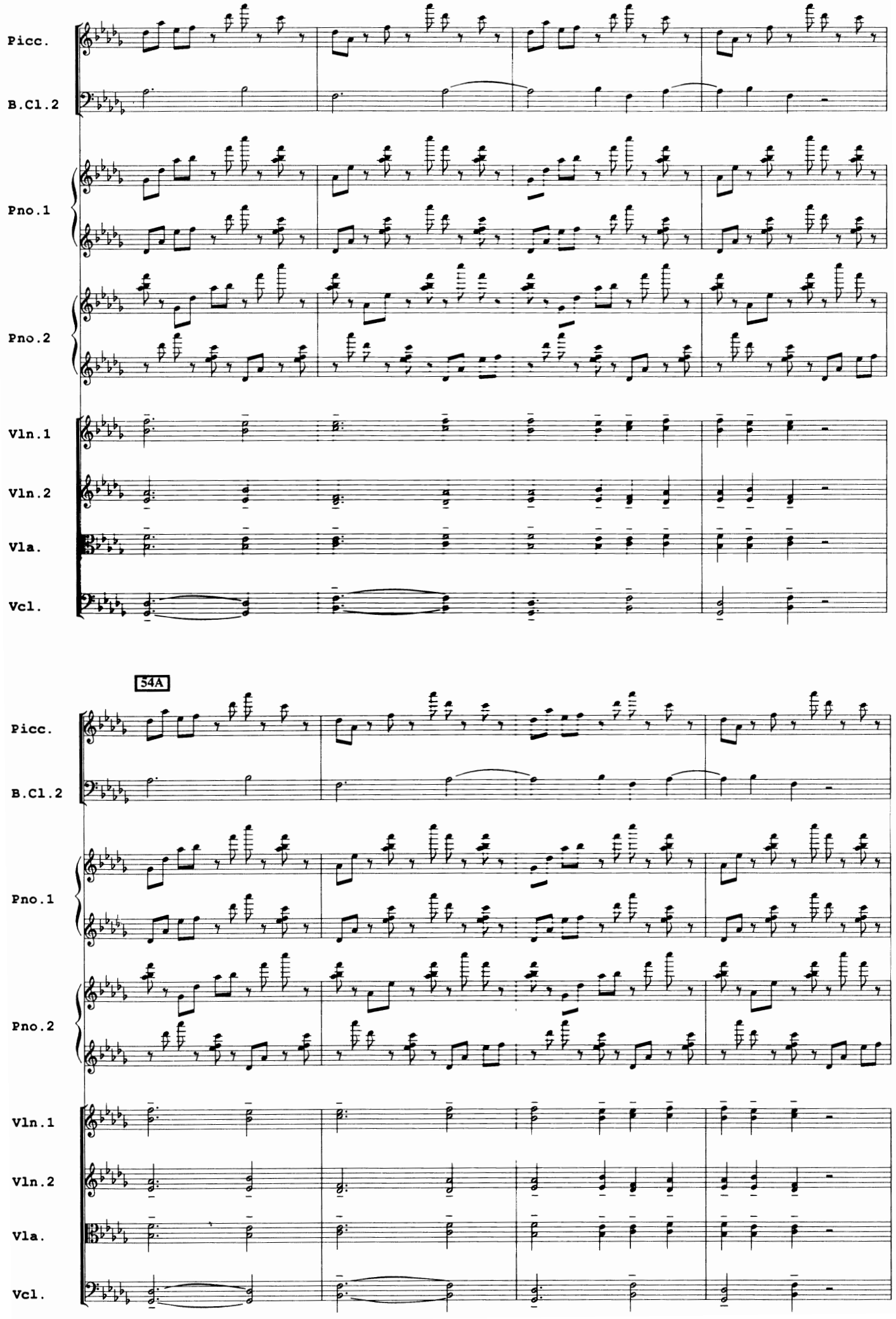

50
Fl.1
Cl.2
Pno.1
(f)
Pno.2
(f)
(ff)
Vln.1
Vln.2
Vla.
Vcl.


51
Fl.1
fade
Cl.2
fade
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


52
Fl.1
out
Cl.2
out
Pno.1
(f)
Pno.2
(f)
f
Vln.1
tenuto sempre*
Vln.2
fade in
Vla.
f
Vcl.
Fl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.


53
Picc.
B.Cl.2
fade in
Pno.1
Pno.2
Vln.1
Vln.2
f
Vla.
Vcl.
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


54
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
mf
mf
mf
f
mf
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
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54A
Picc.
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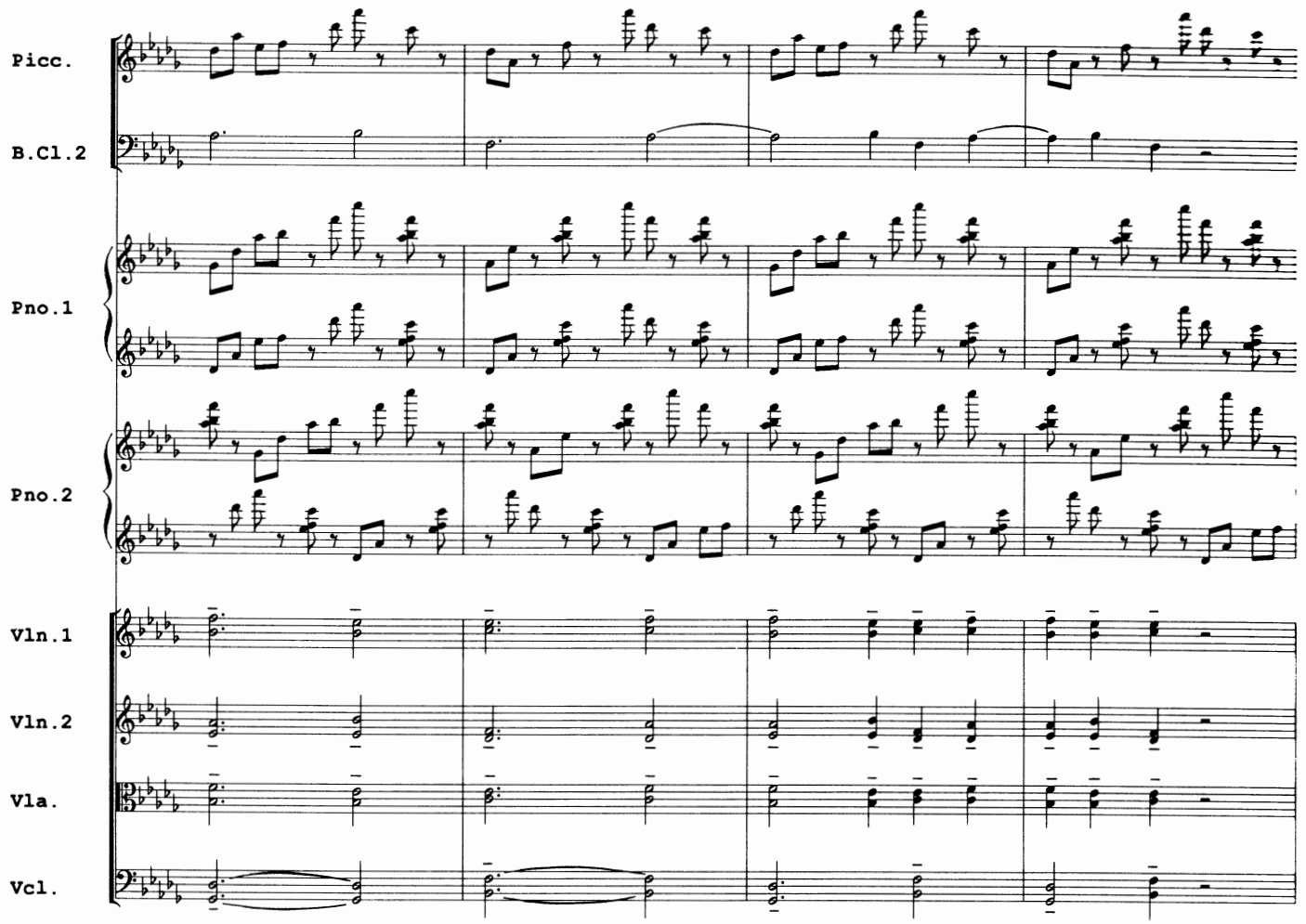
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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Pno.2
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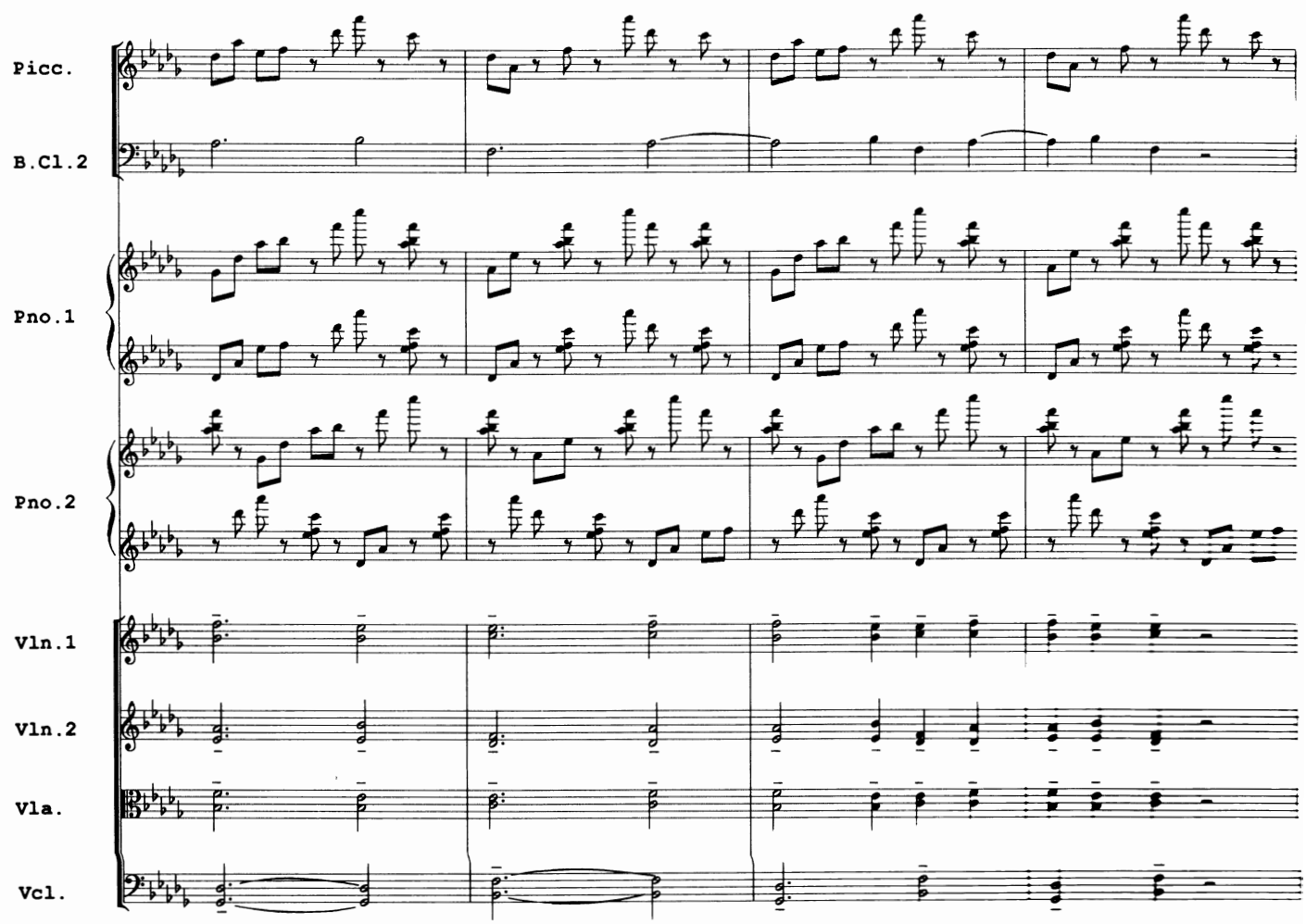
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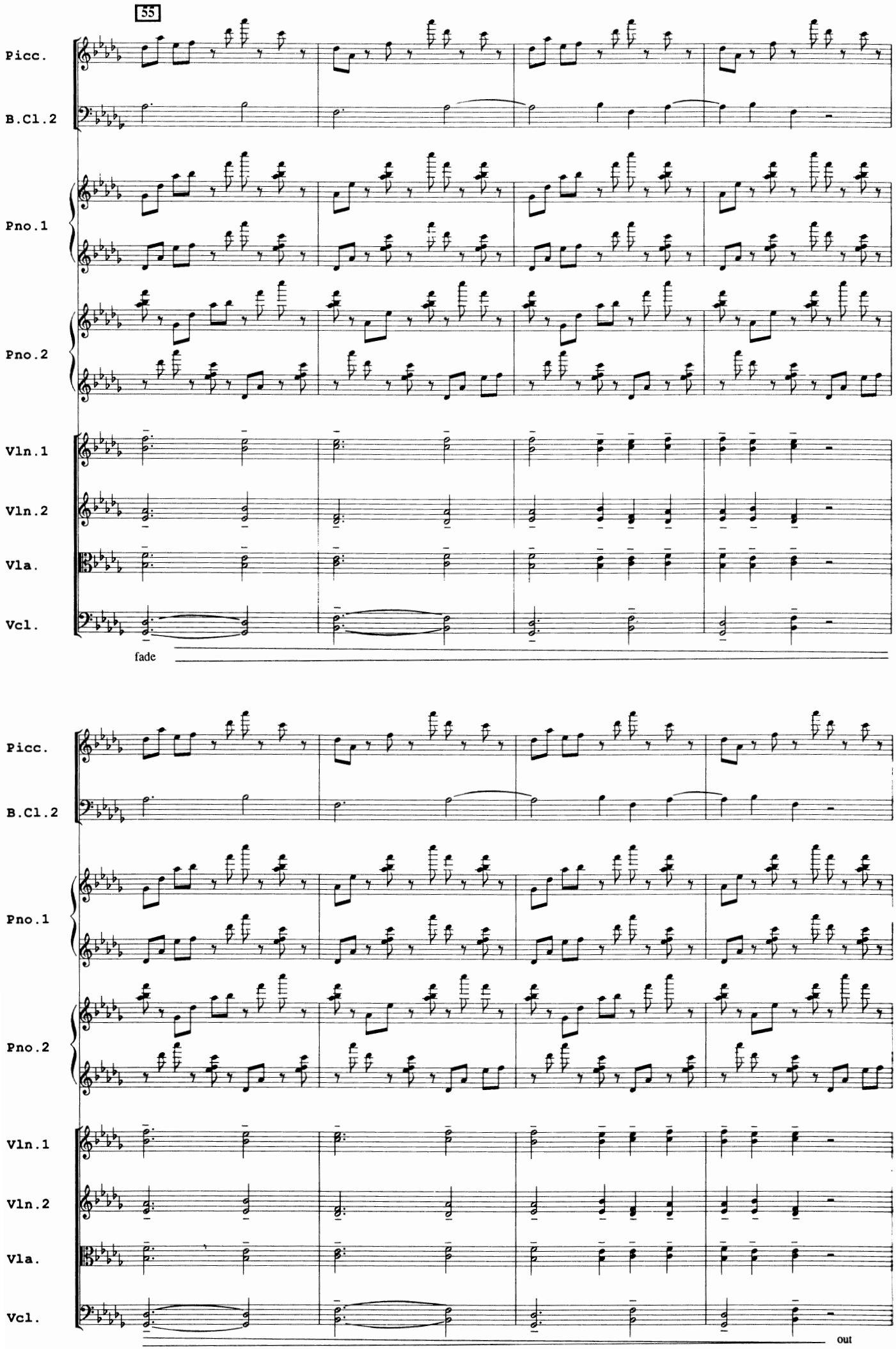
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B.Cl.2
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Pno.2
Vln.1
Vln.2
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Vcl.
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Picc.
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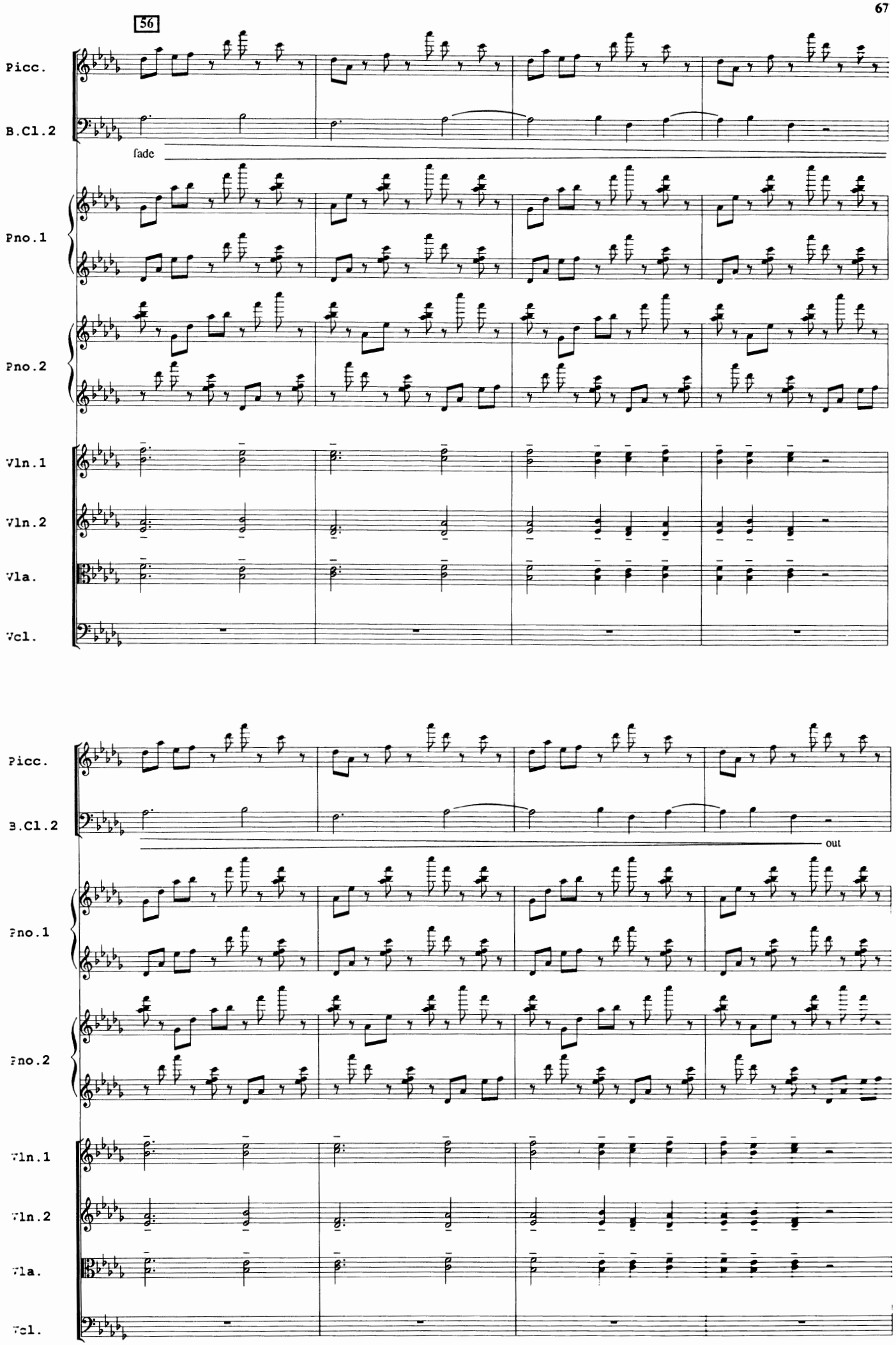
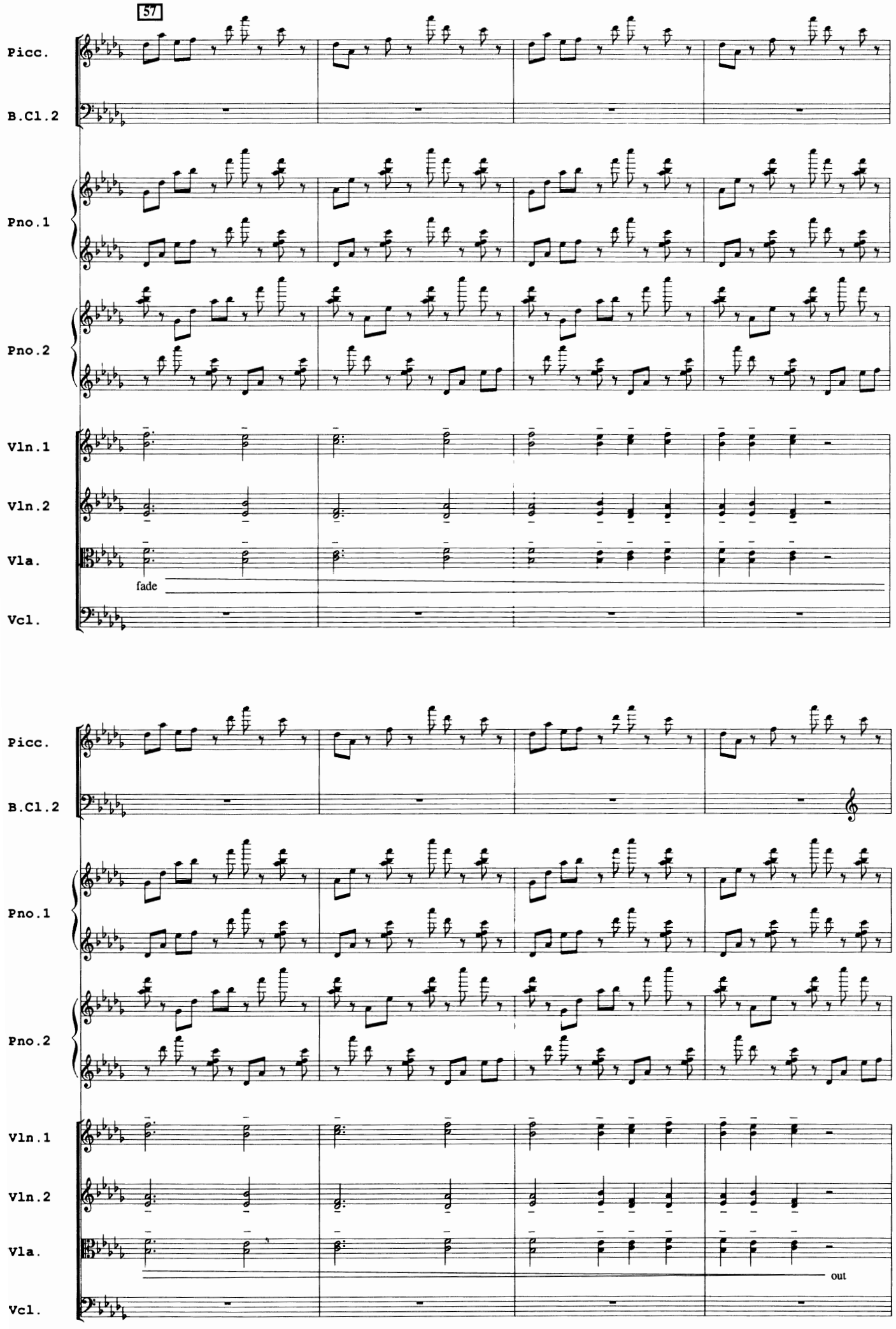
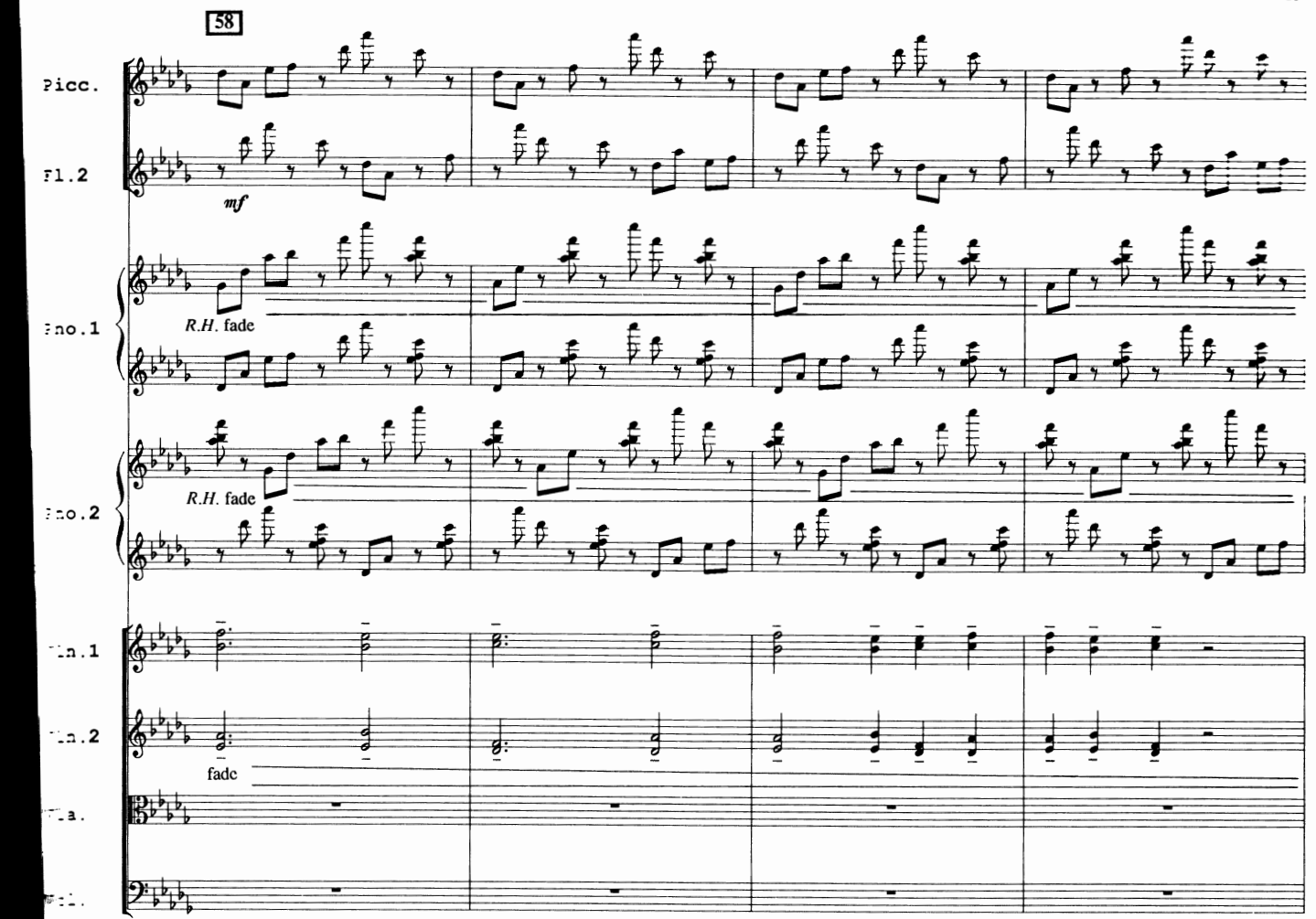
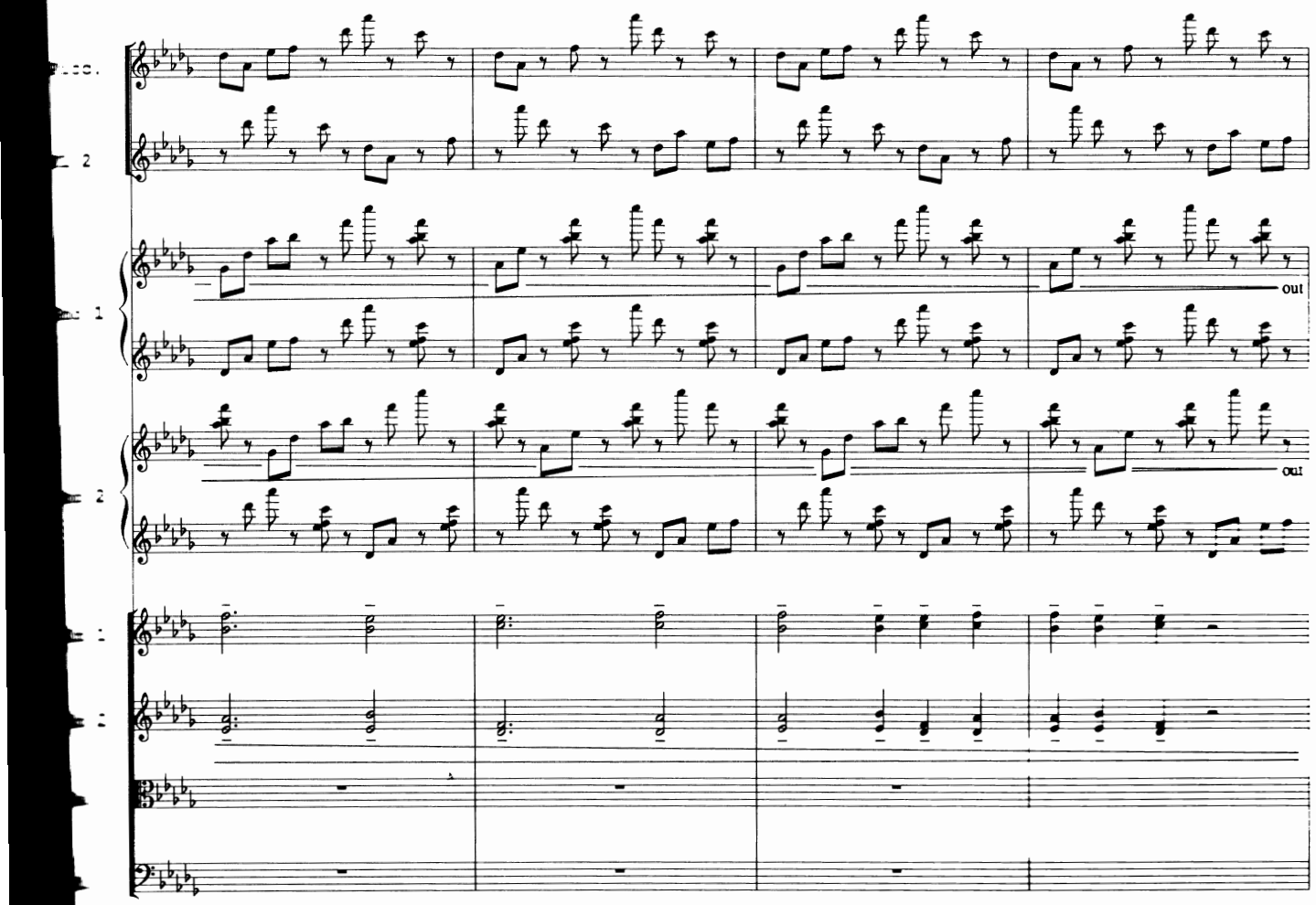
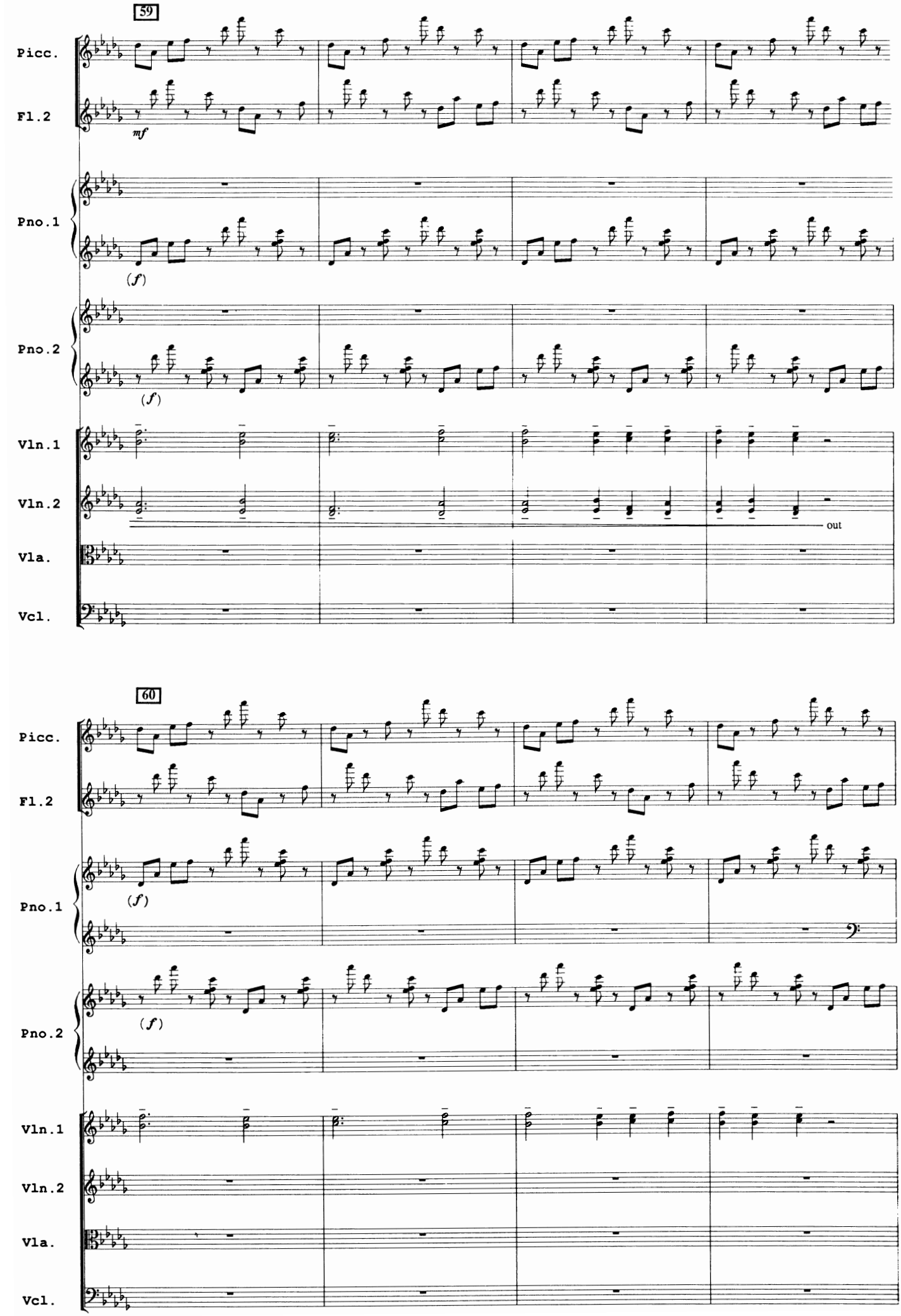
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
out

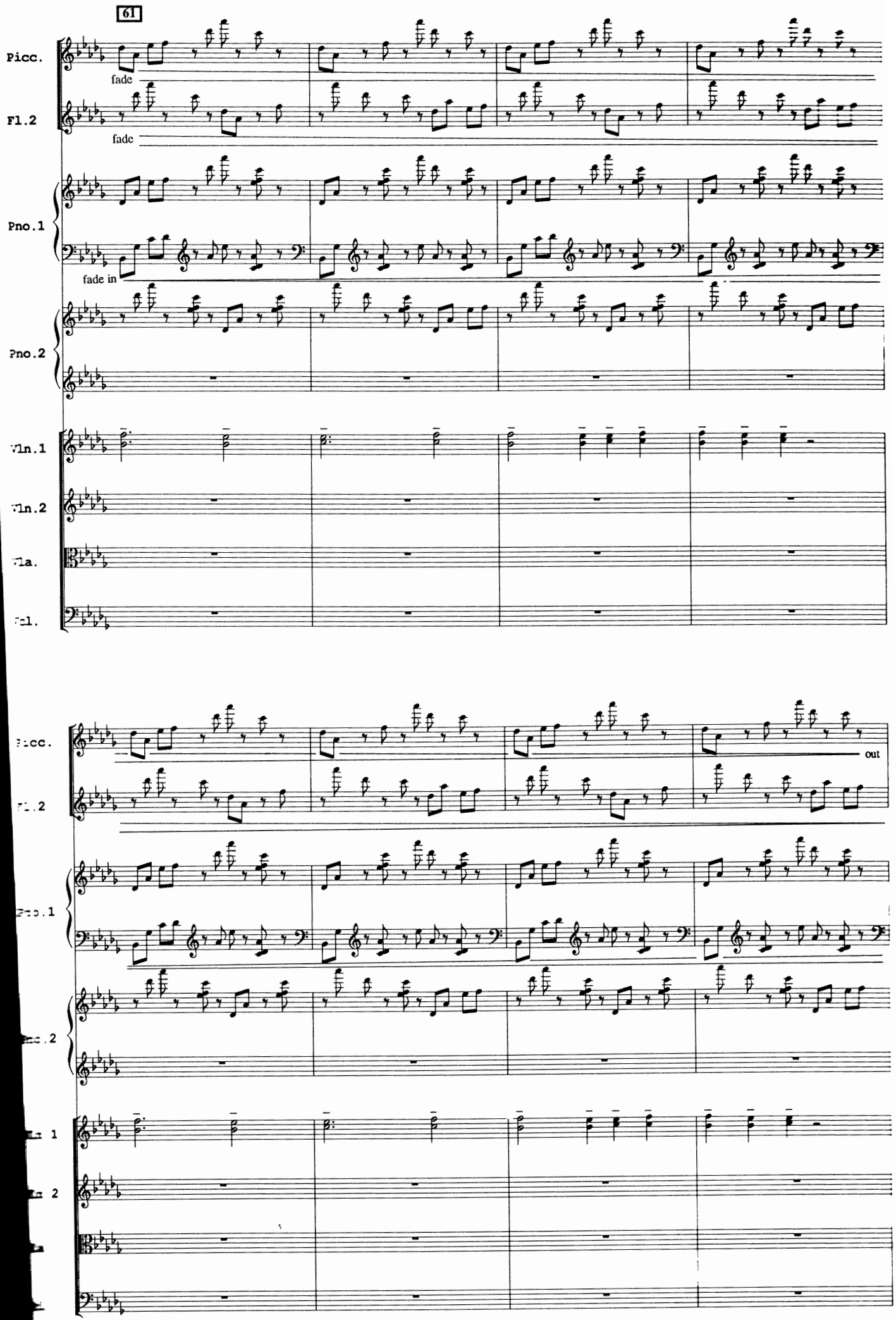

56
Picc.
B.Cl.2
fade
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
Picc.
B.Cl.2
out
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


57
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
fade
Vcl.
Picc.
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
out
Vcl.


58
Picc.
Fl.2
mf
Pno.1
R.H. fade
Pno.2
R.H. fade
Vln.1
Vln.2
fade
Vla.
Vcl.


out
out


59
Picc.
Fl.2
mf
Pno.1
(f)
Pno.2
(f)
Vln.1
Vln.2
out
Vla.
Vcl.
60
Picc.
Fl.2
Pno.1
(f)
Pno.2
(f)
Vln.1
Vln.2
Vla.
Vcl.


61
Picc.
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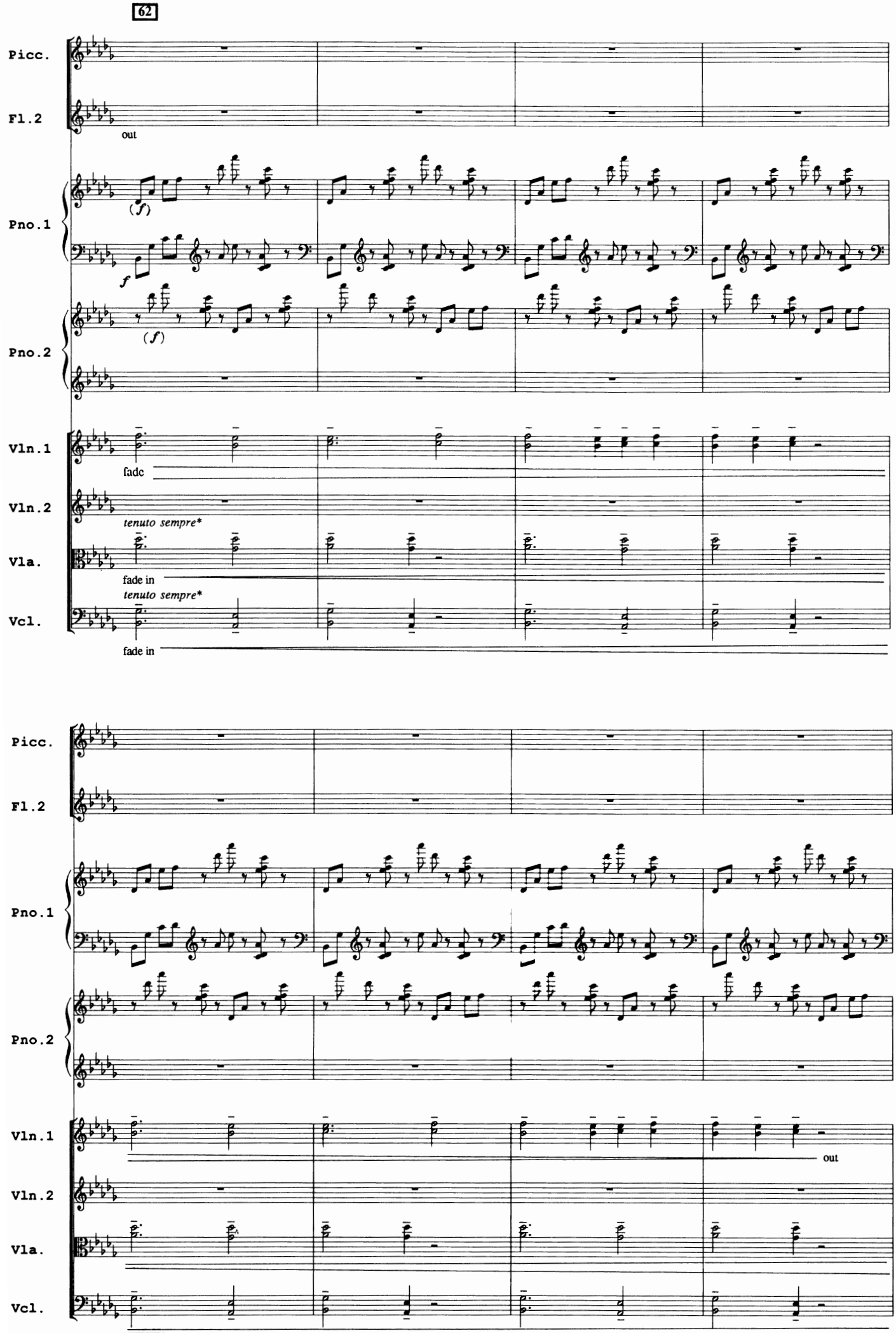
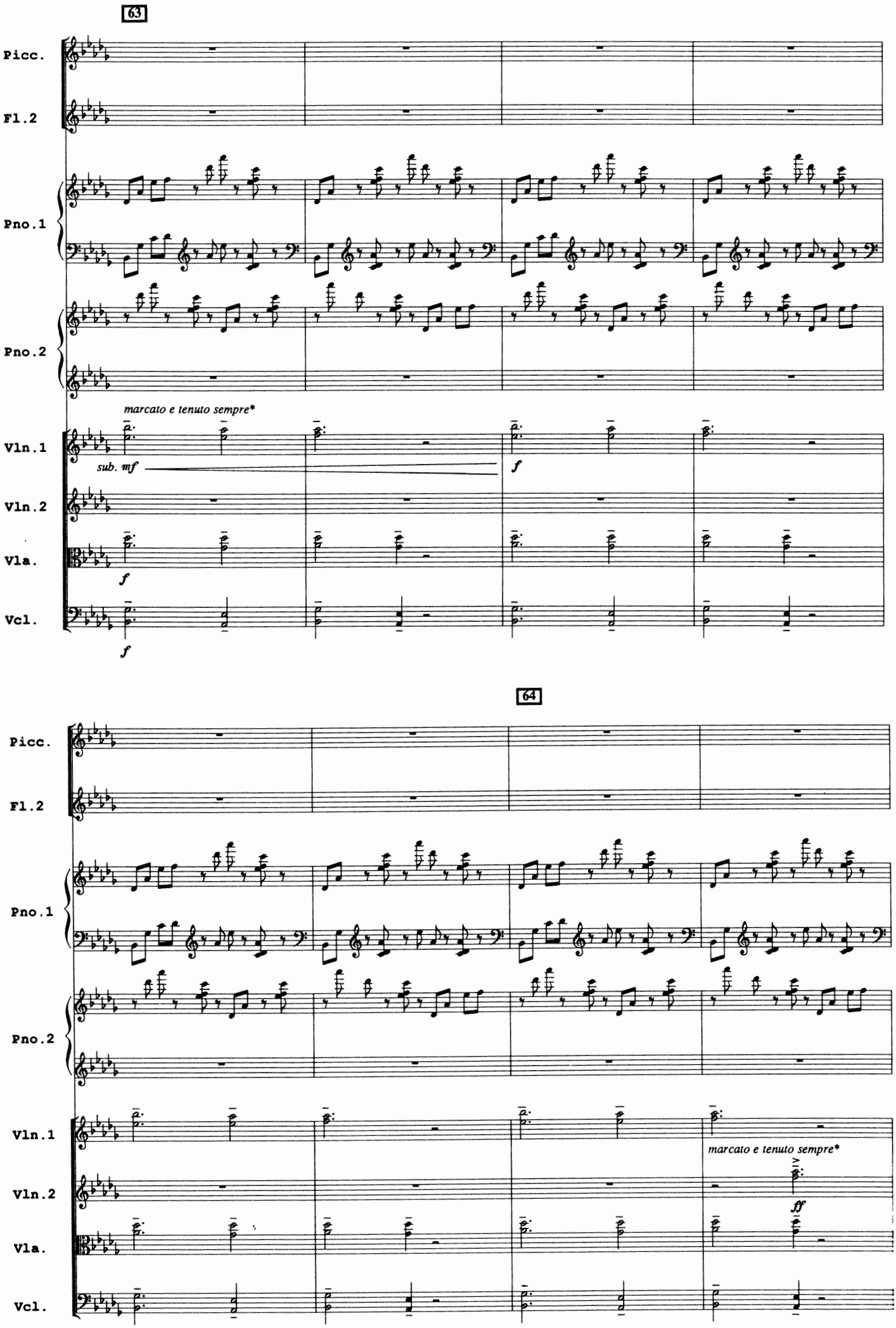
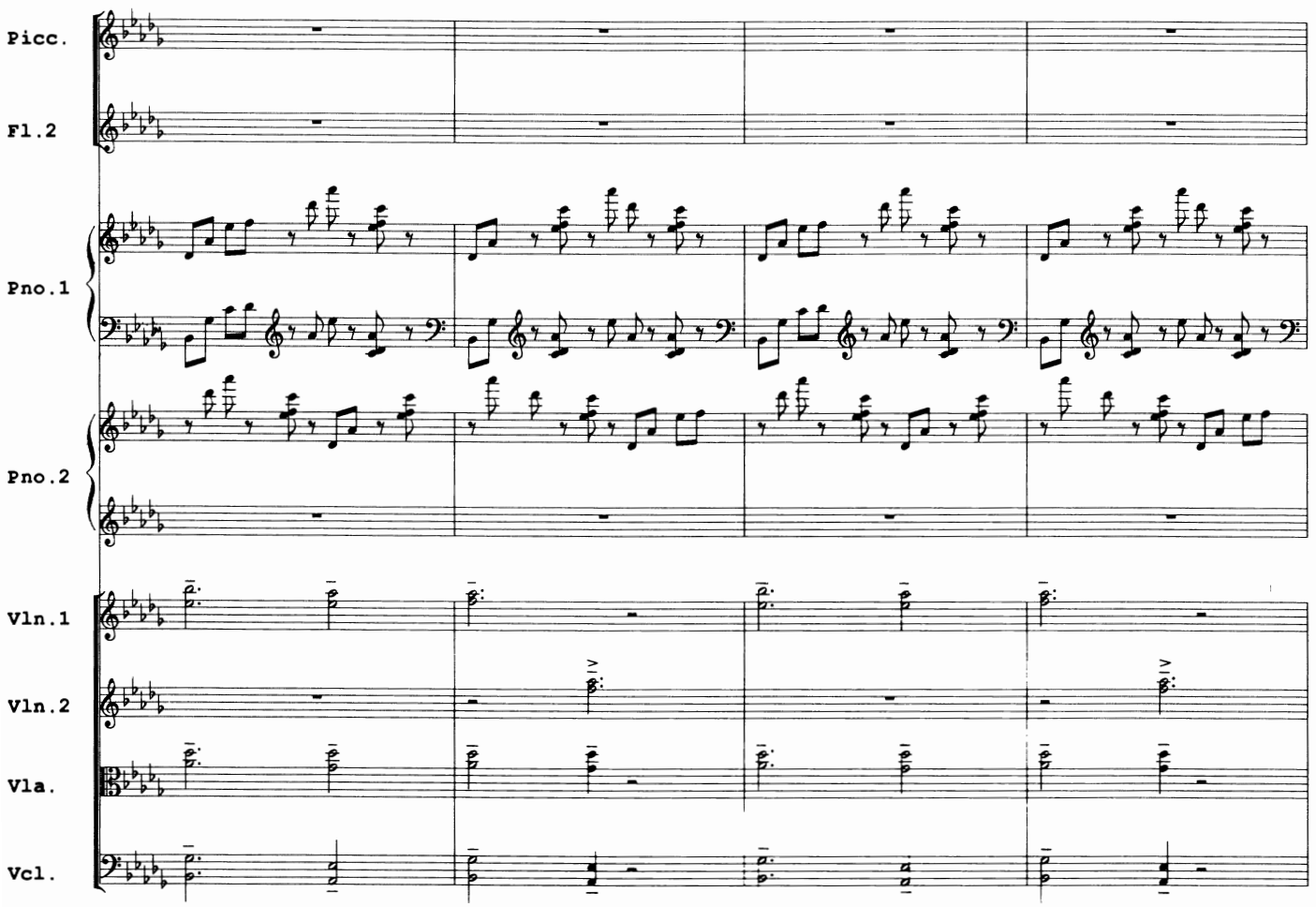
Fl.2
fade
Pno.1
fade in
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
out


62
Picc.
Fl.2
out
(f)
Pno.1
f
(f)
Pno.2
Vln.1
fadc
Vln.2
tenuto sempre*
Vla.
fade in
tenuto sempre*
Vcl.
fade in
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
out
Vln.2
Vla.
Vcl.


63
Picc.
Fl.2
Pno.1
Pno.2
marcato e tenuto sempre*
Vln.1
sub. mf
f
Vln.2
Vla.
f
Vcl.
f
64
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
marcato e tenuto sempre*
Vln.2
ff
Vla.
Vcl.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Fl.2
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Pno.2
Vln.1
Vln.2
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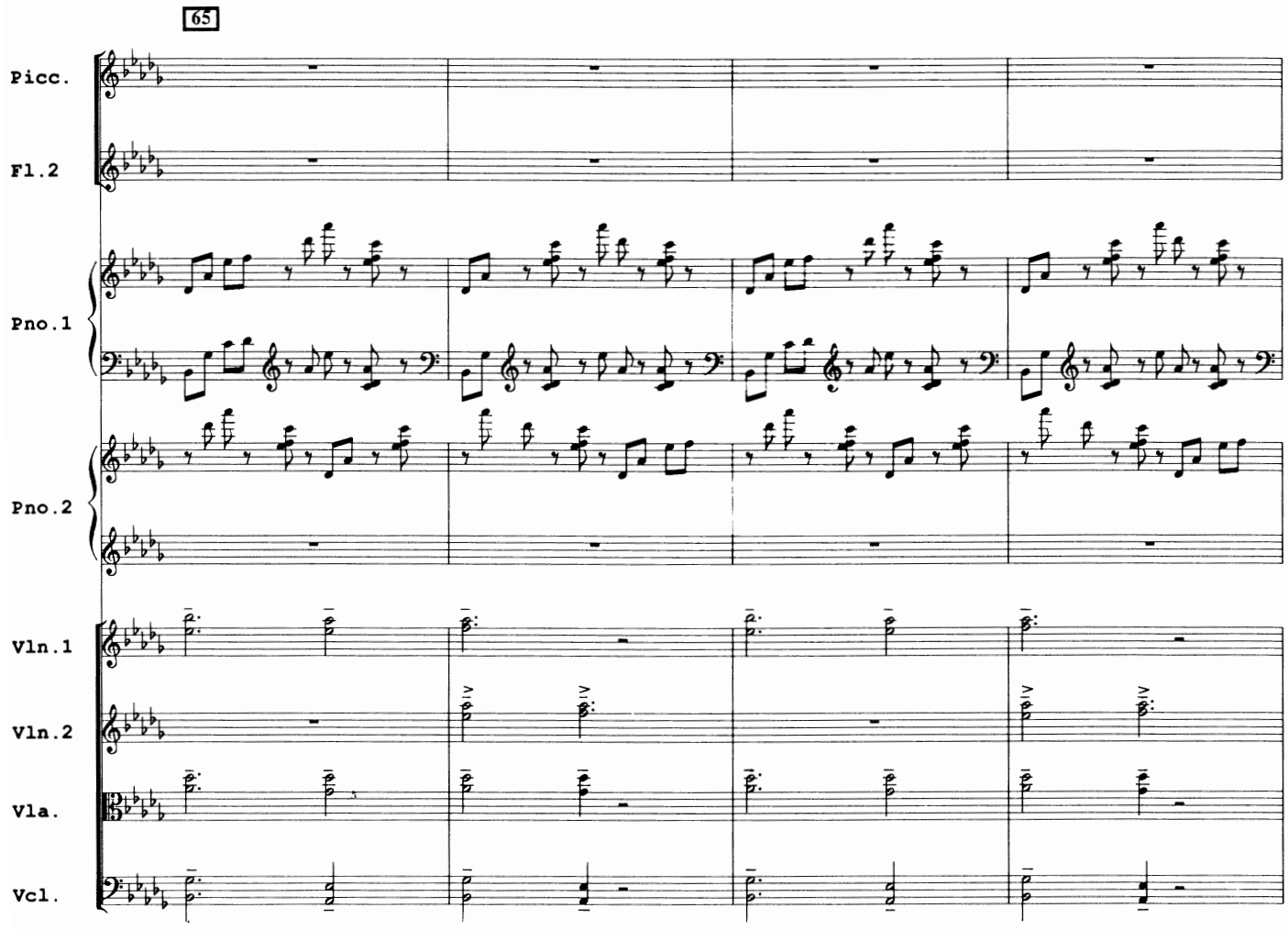
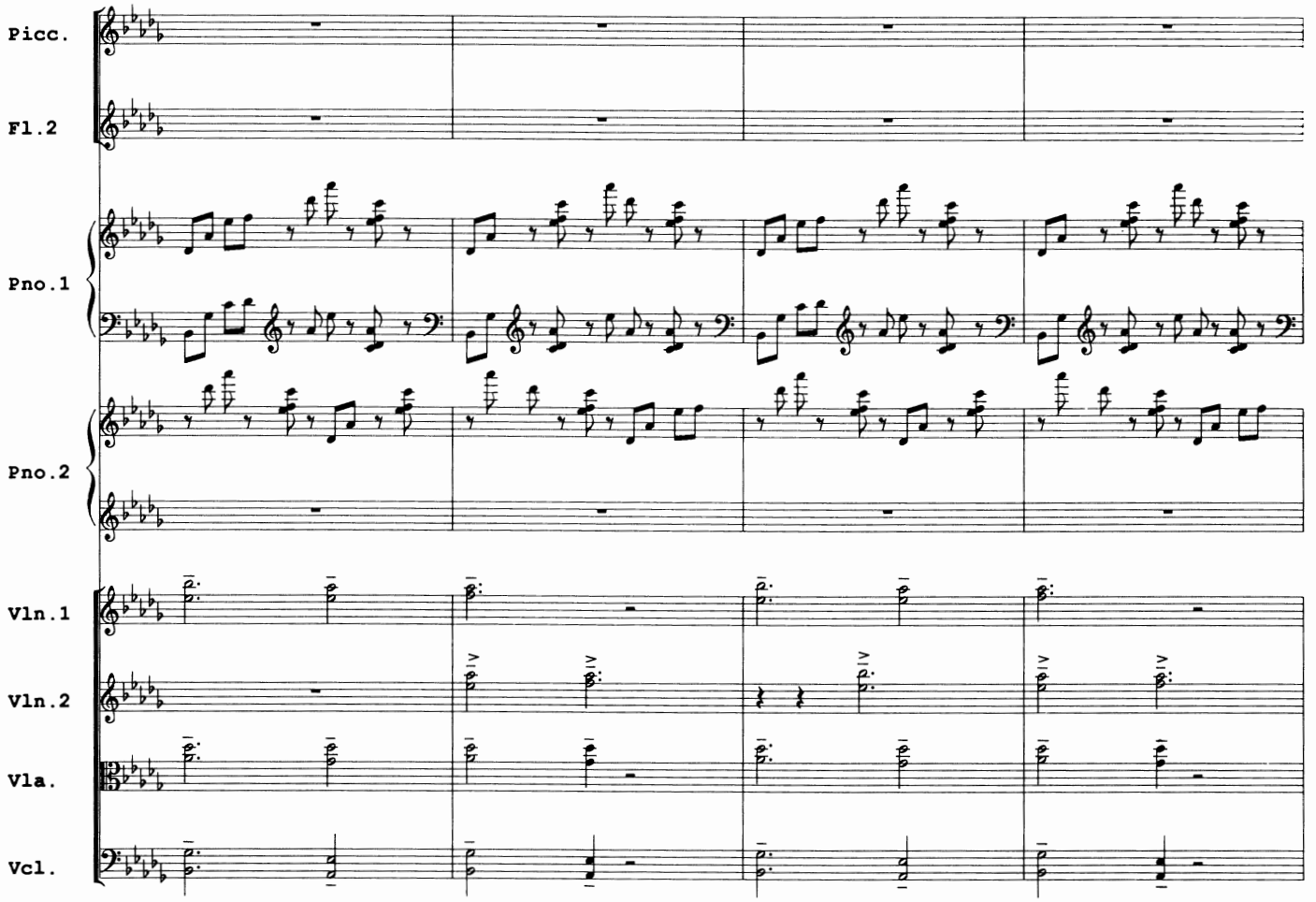

65
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

66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Pno.2
Vln.1
Vln.2
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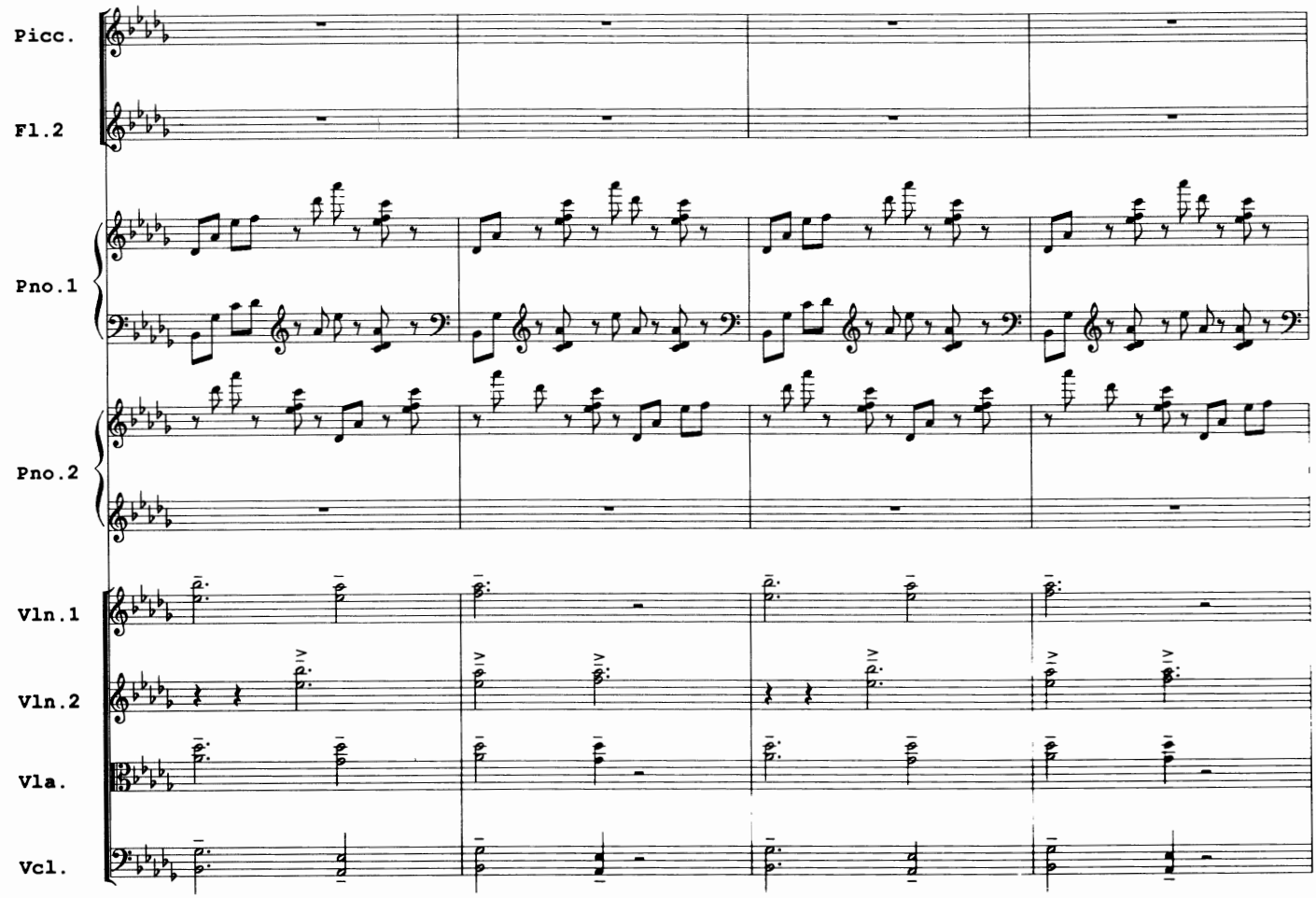
Vcl.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Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

67

Picc.

Fl.2

Pno.1

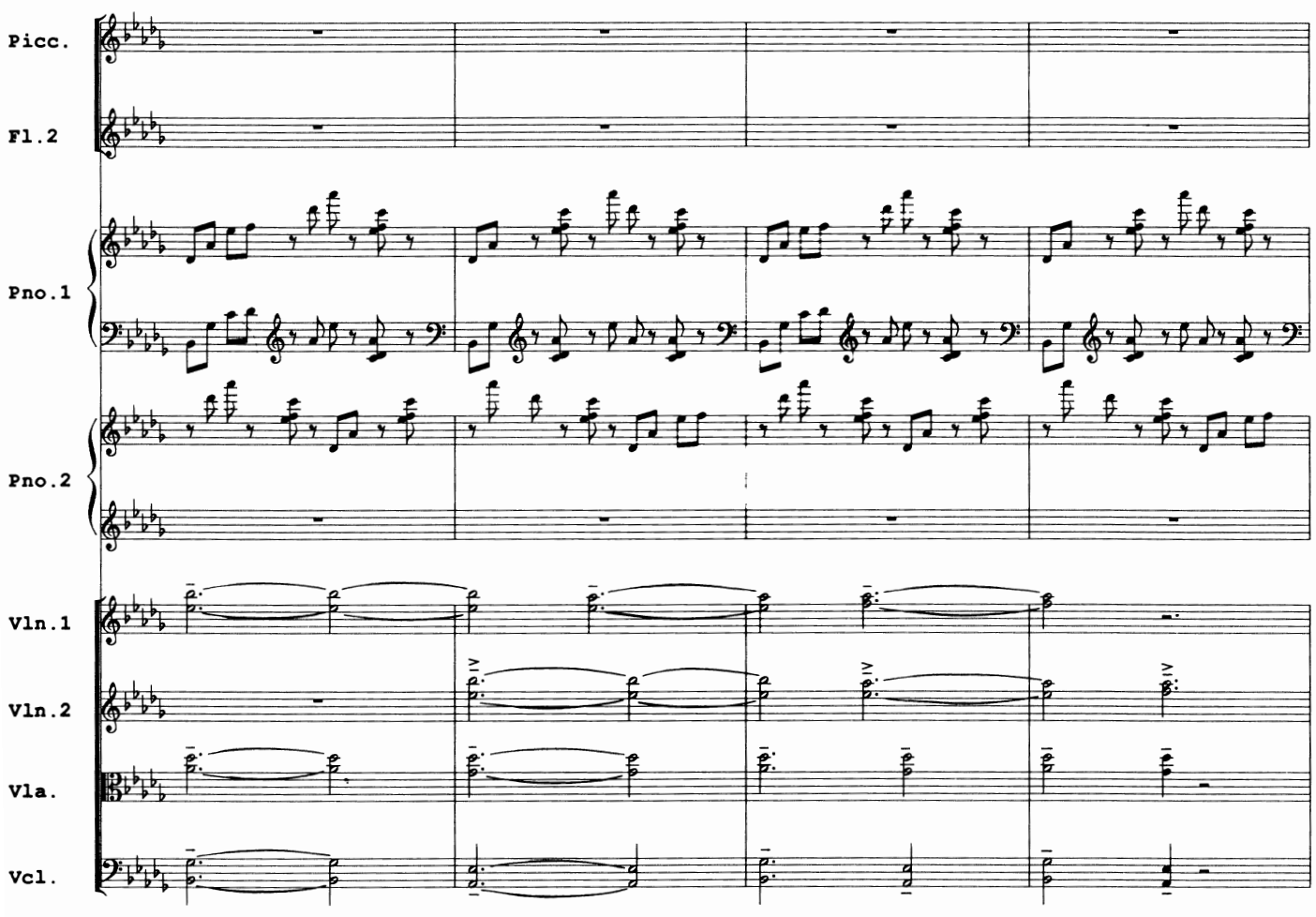
Pno.2

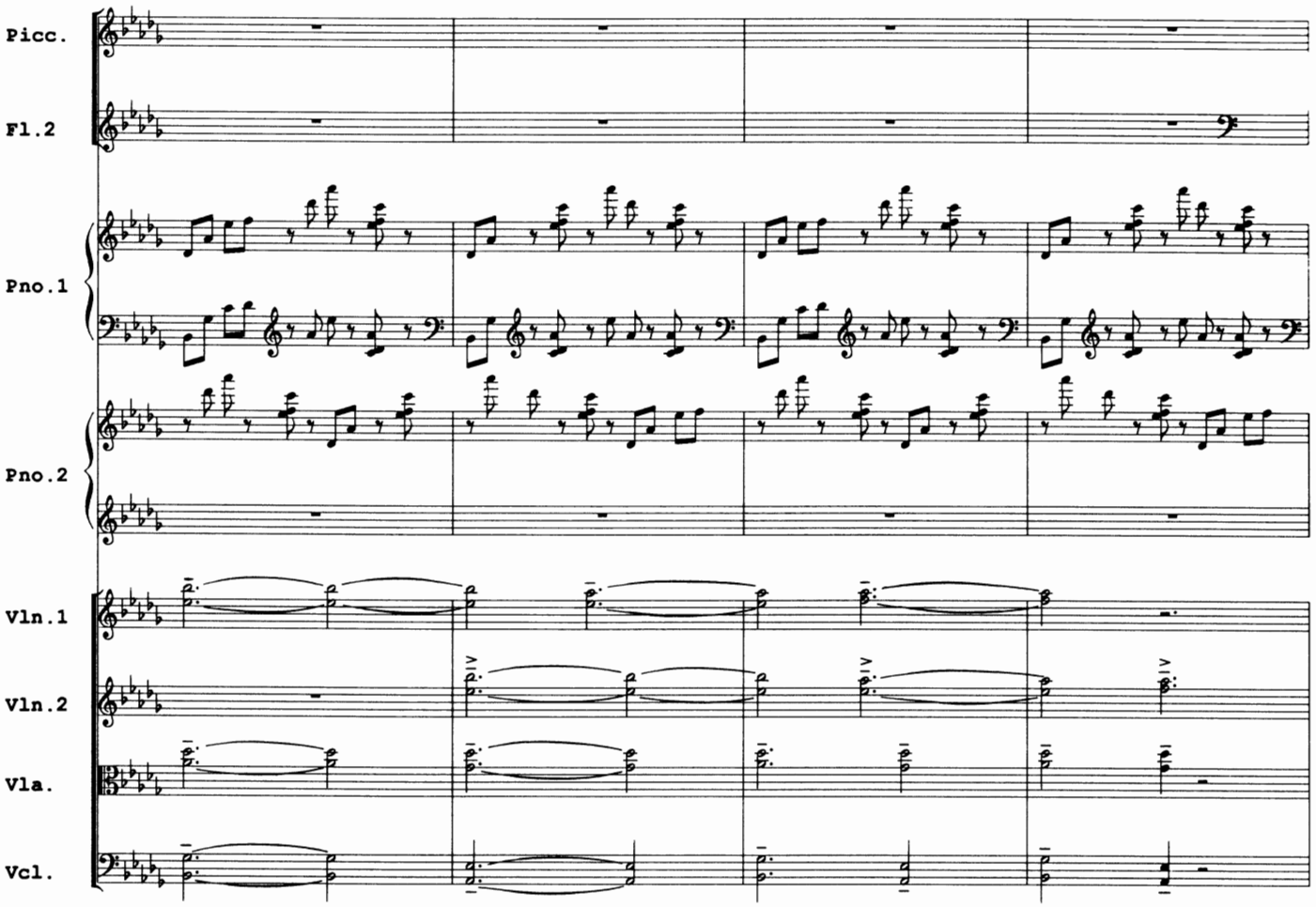
Vln.1

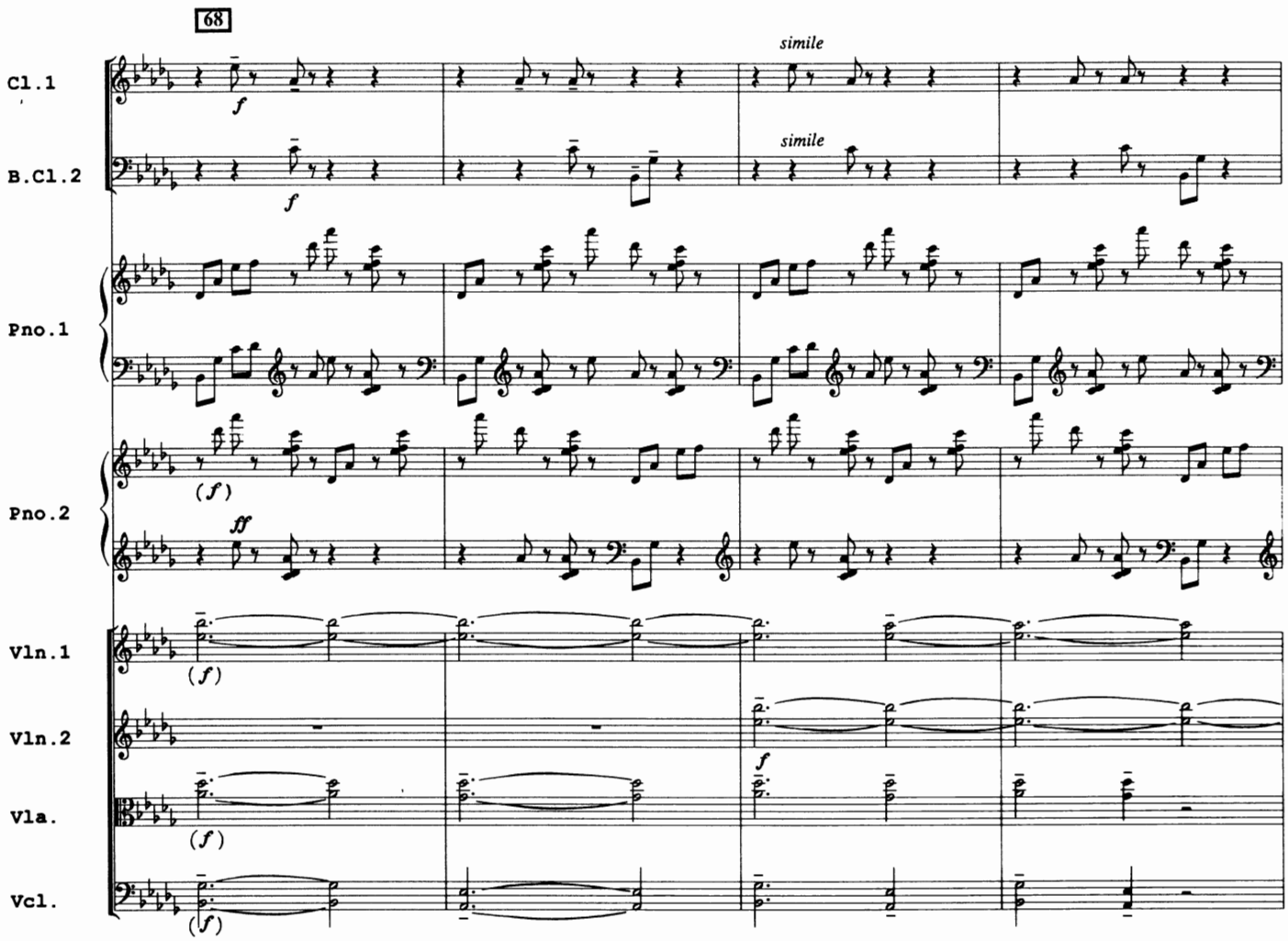
Vln.2

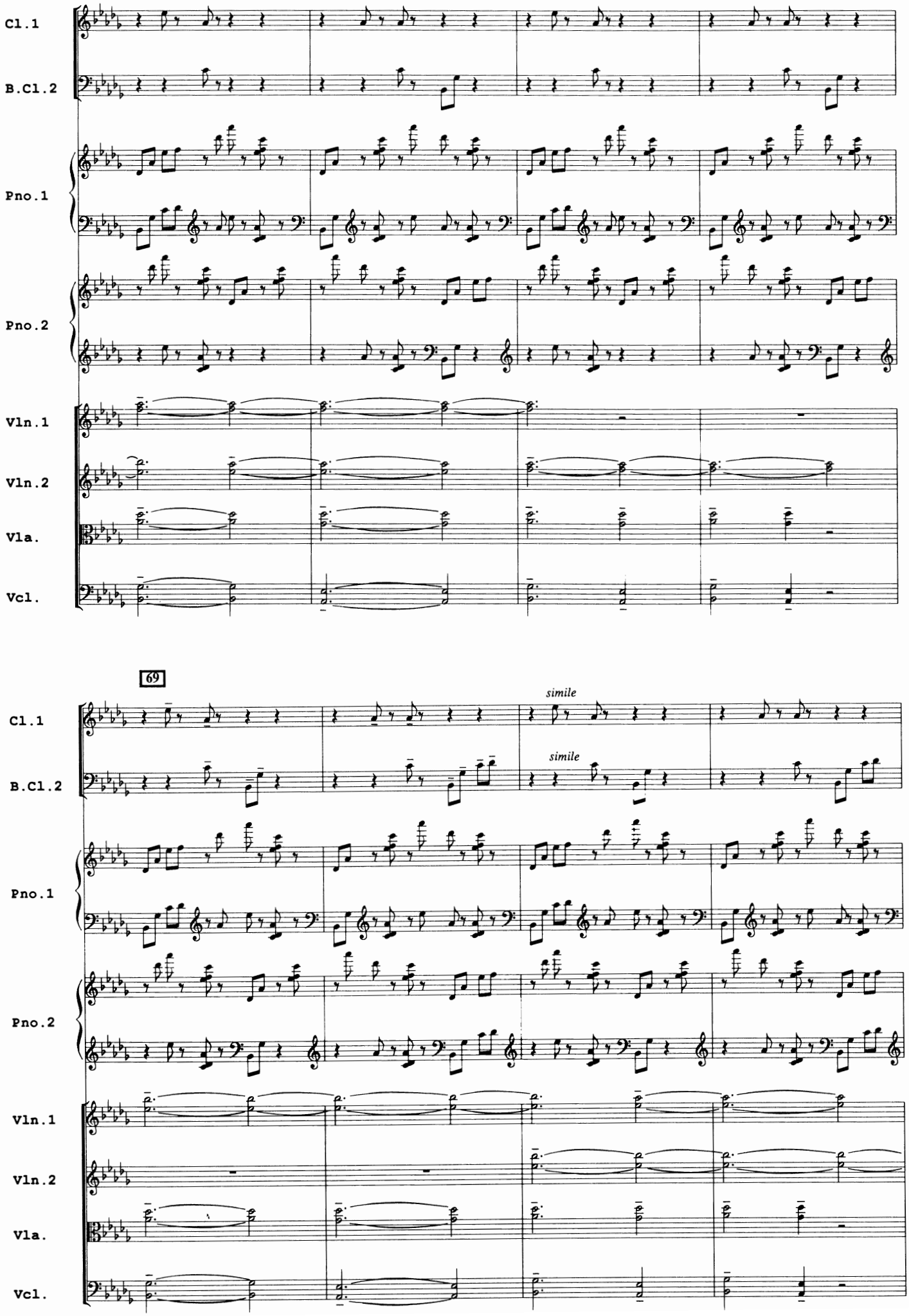
Vla.

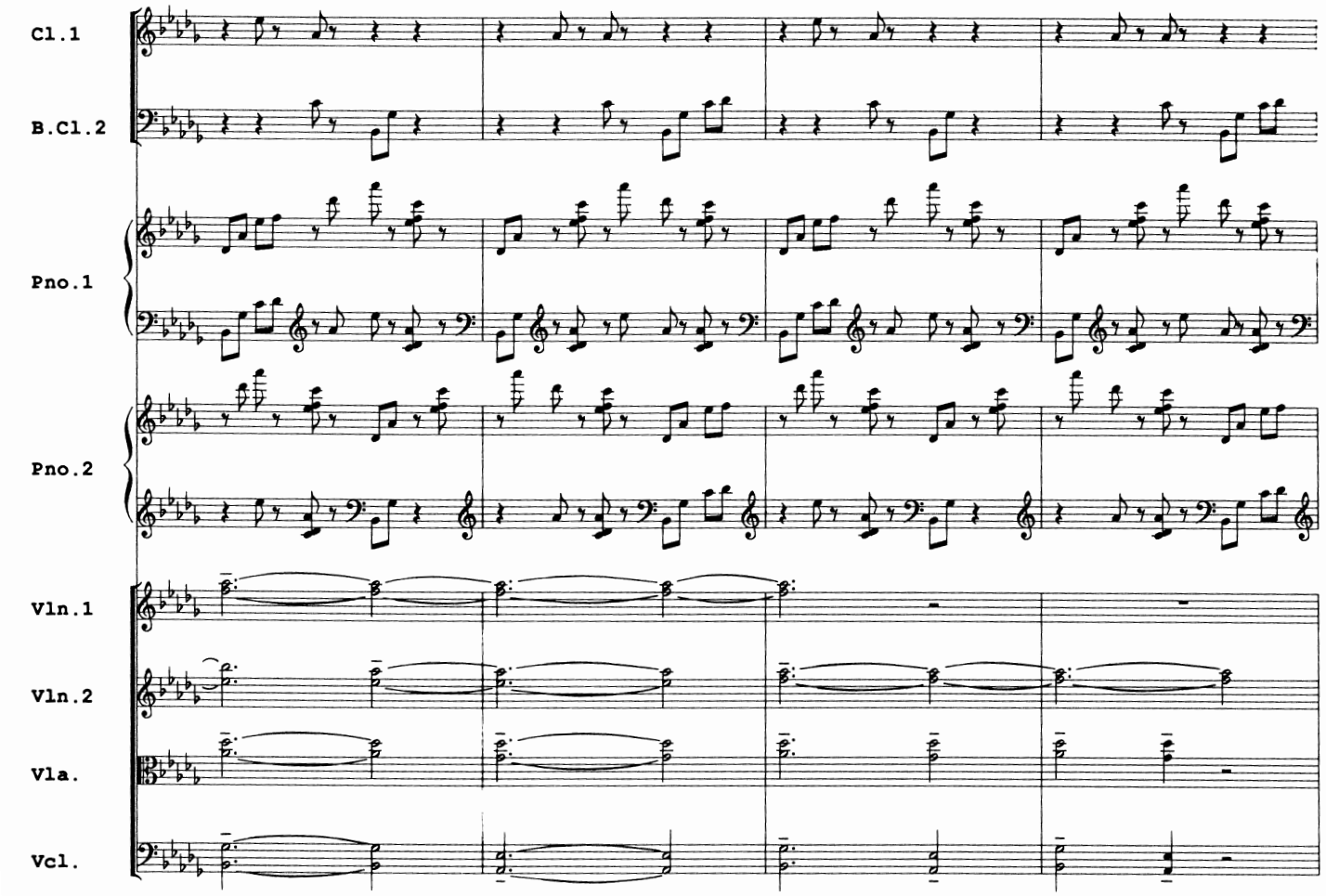
Vcl.




Picc.
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


68
simile
simile
Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
f
ff
(f)


Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
69
simile
simile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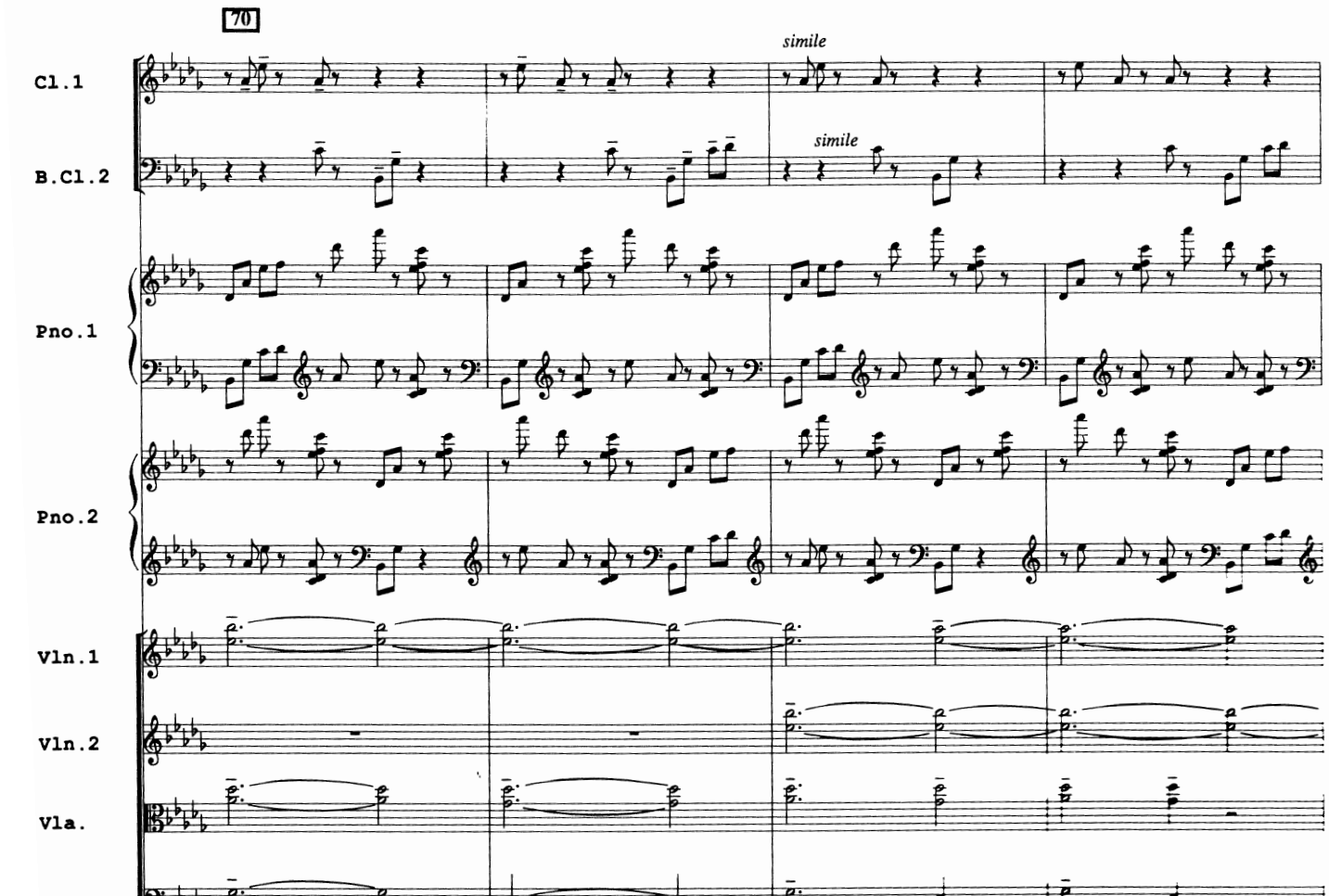
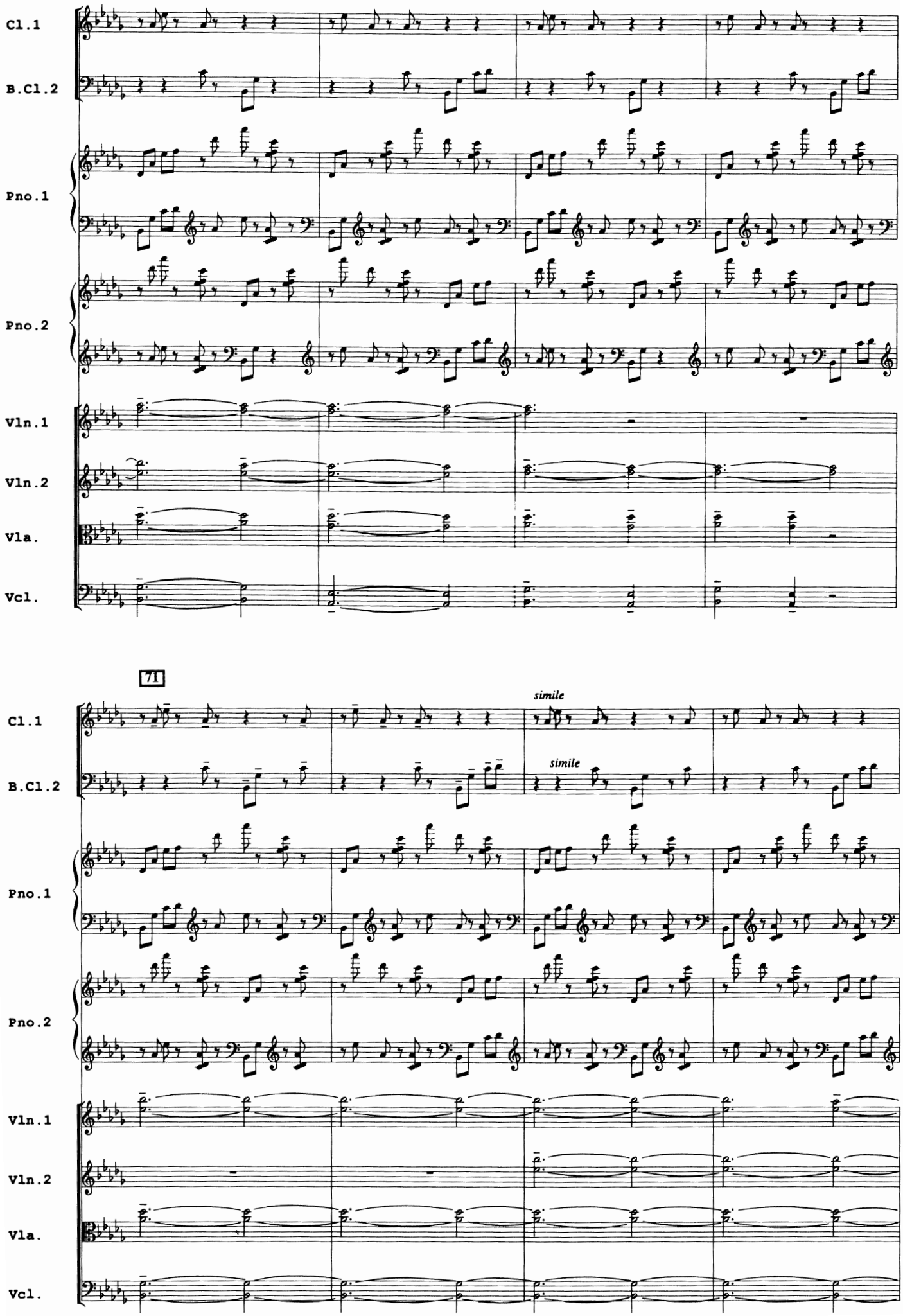
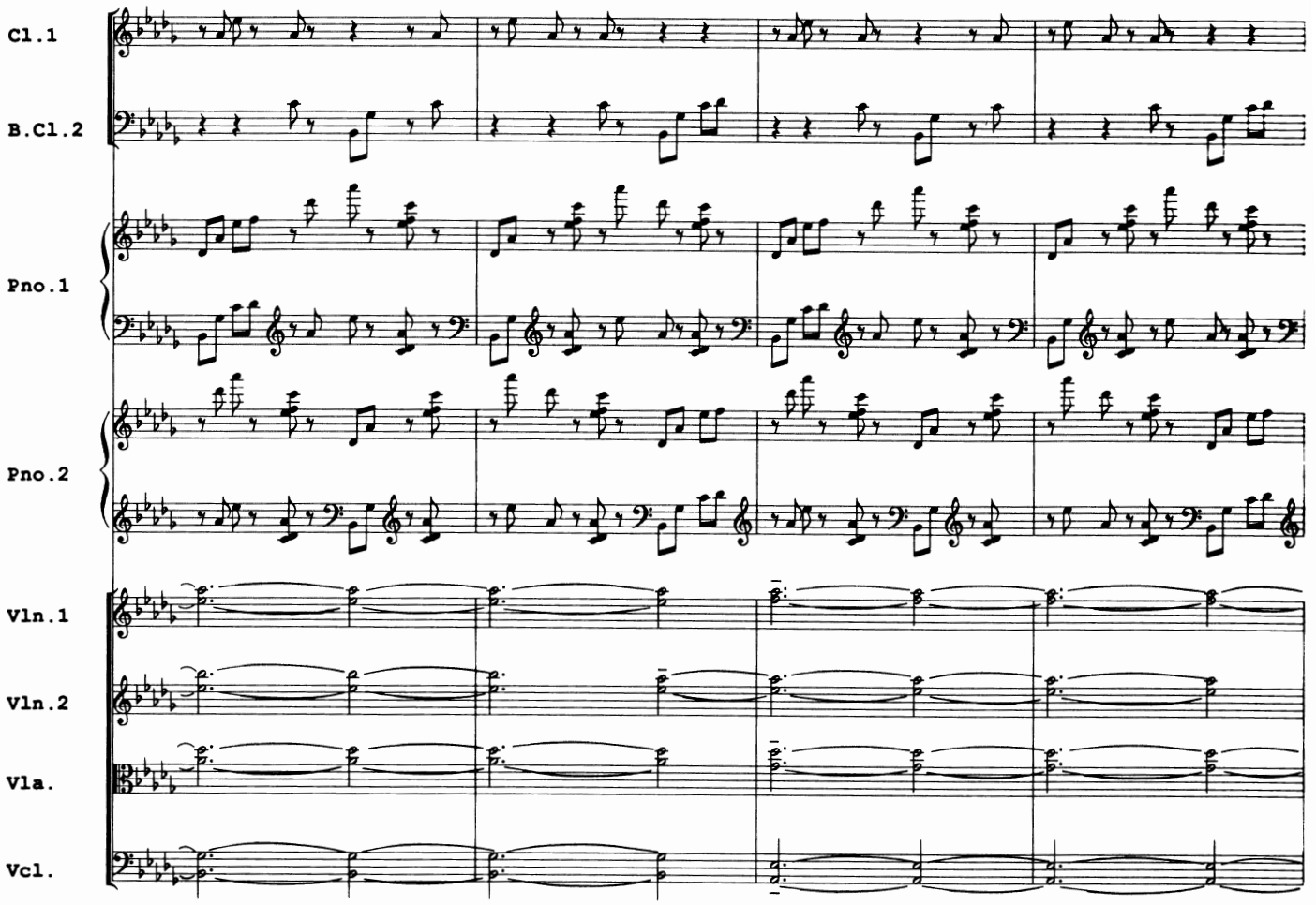
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


70
simile
simile
Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.


Cl.1
B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
71
simile
simile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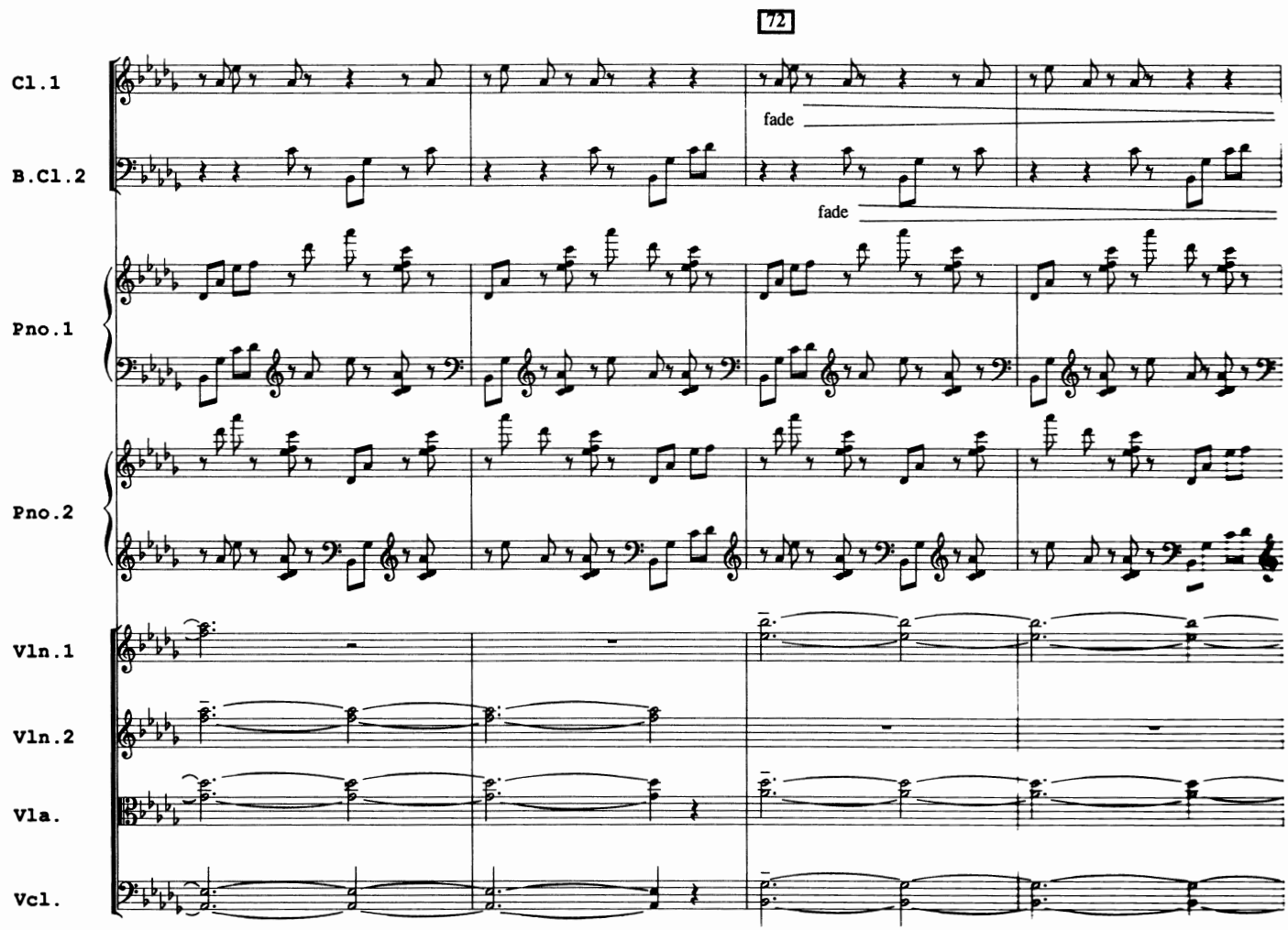
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


72
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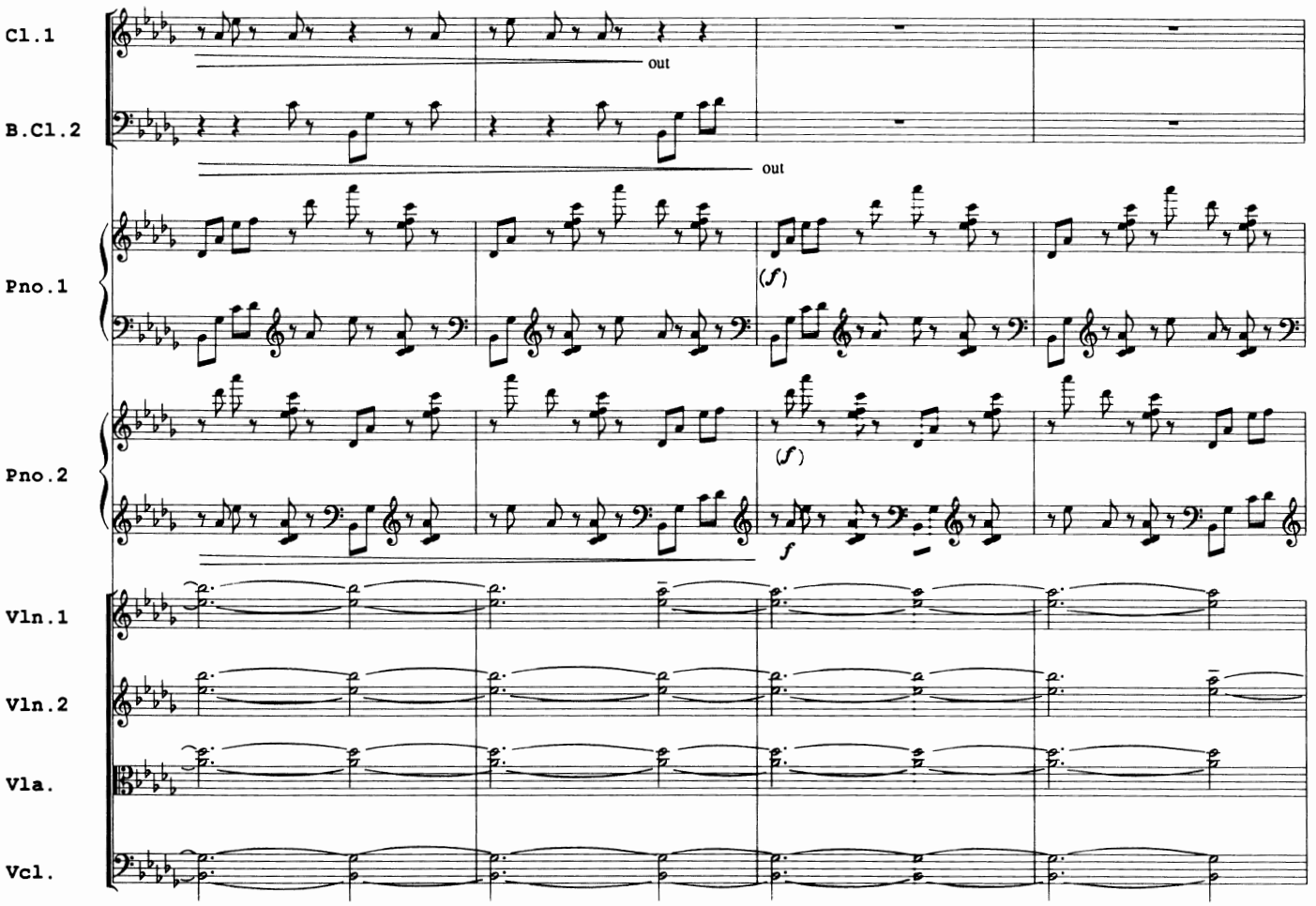
Pno.2
Vln.1
Vln.2
Vla.
Vcl.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Pno.2
(f)
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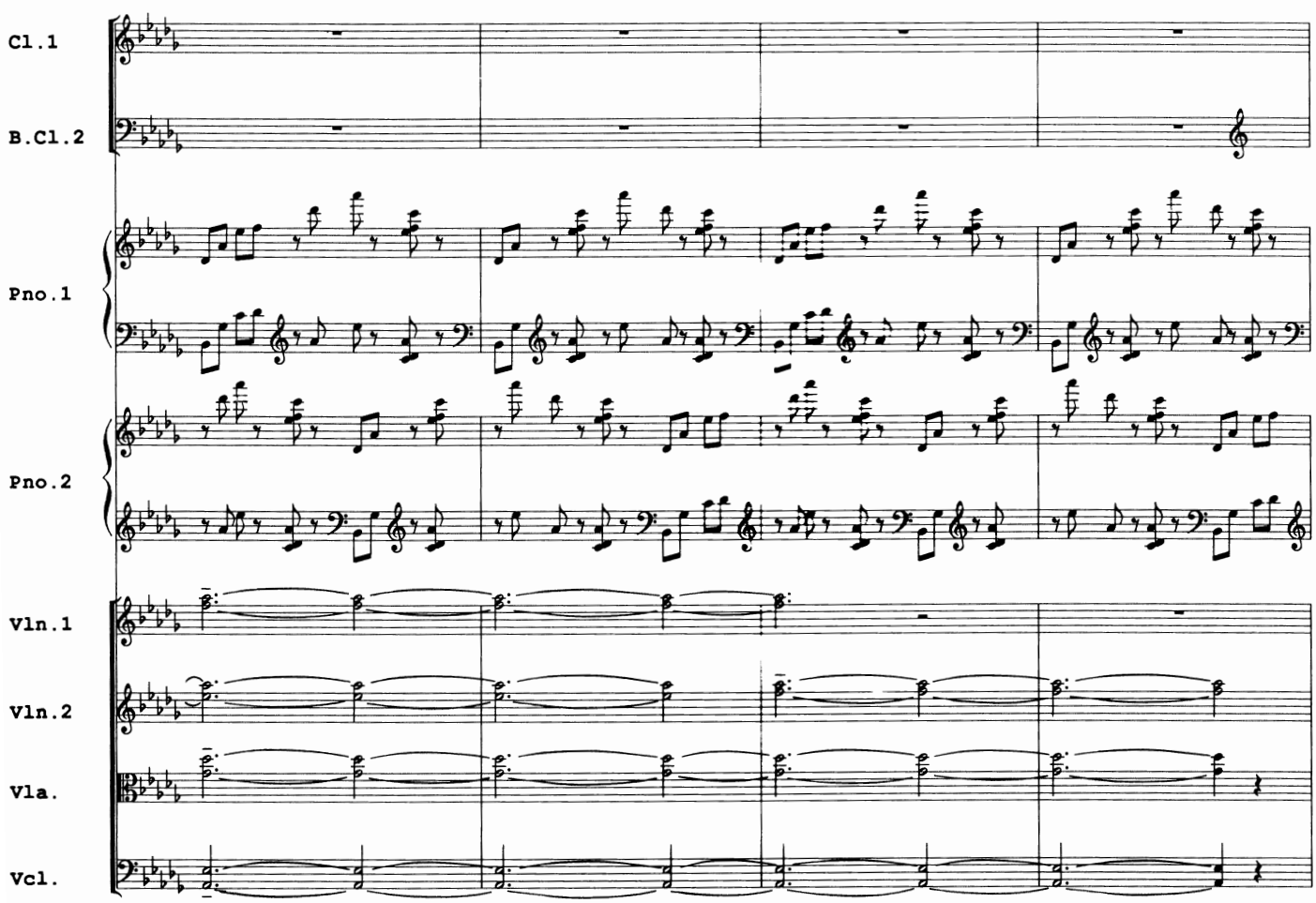
Vln.2
Vla.
Vcl.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B.Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

73

Picc.

Fl.2

f

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

Picc.

Fl.2

simile

Pno.1

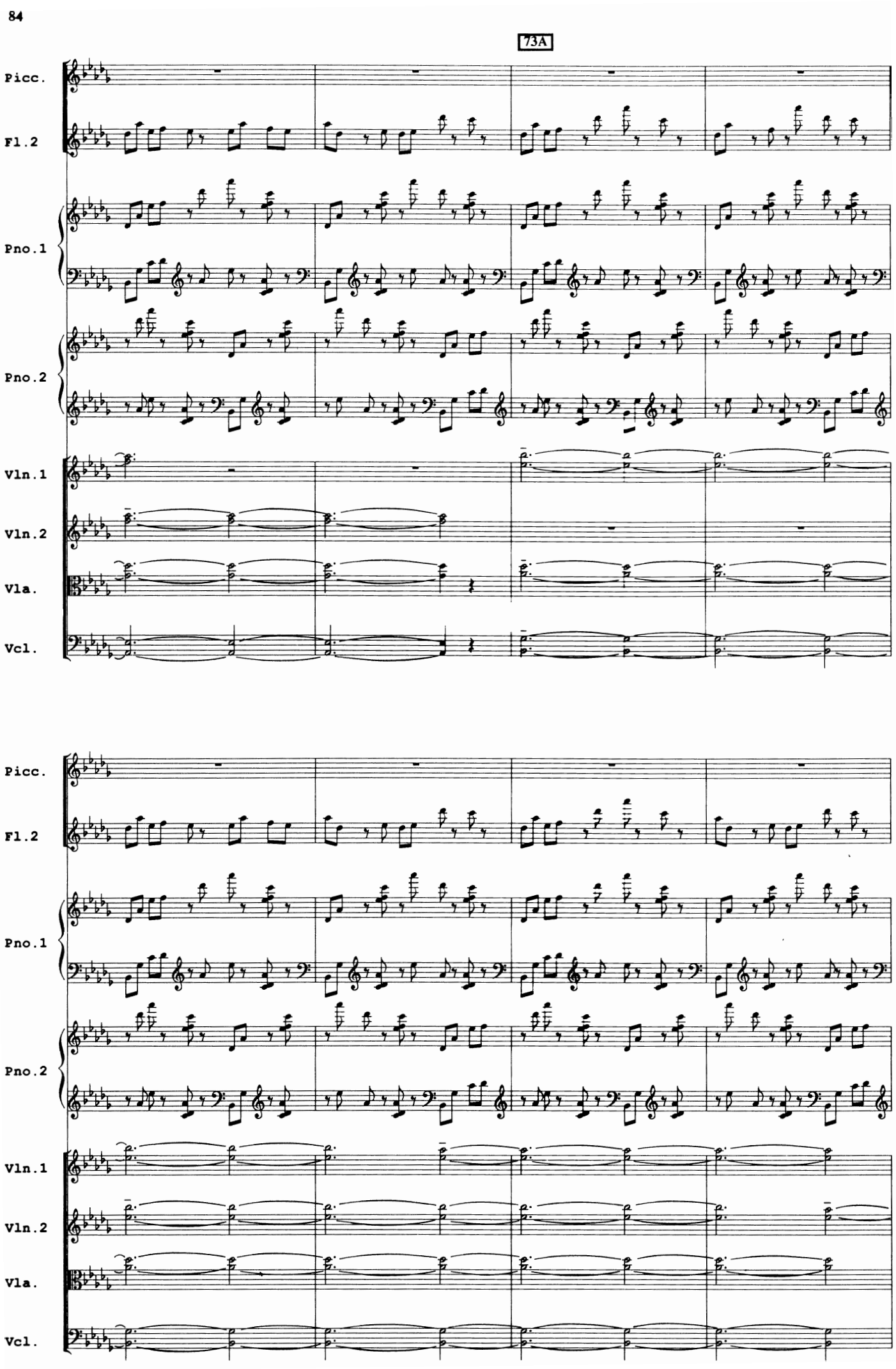
Pno.2

Vln.1

Vln.2

Vla.

Vcl.


73A
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
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Vcl.
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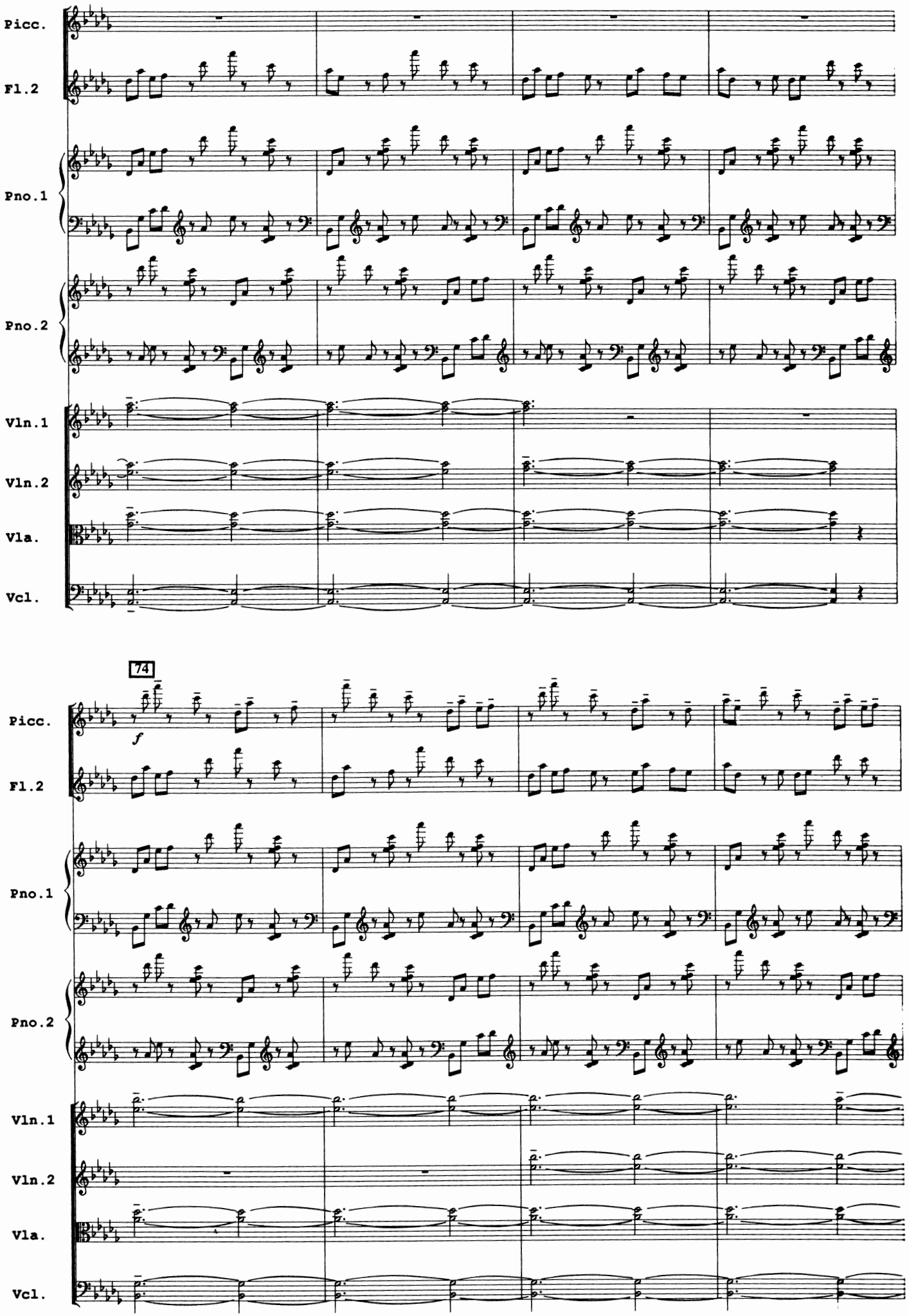
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


Picc.
Fl.2
Pno.1
Pno.2
Vln.1
Vln.2
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Vcl.
74
f
Picc.
Fl.2
Pno.1
Pno.2
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Vln.2
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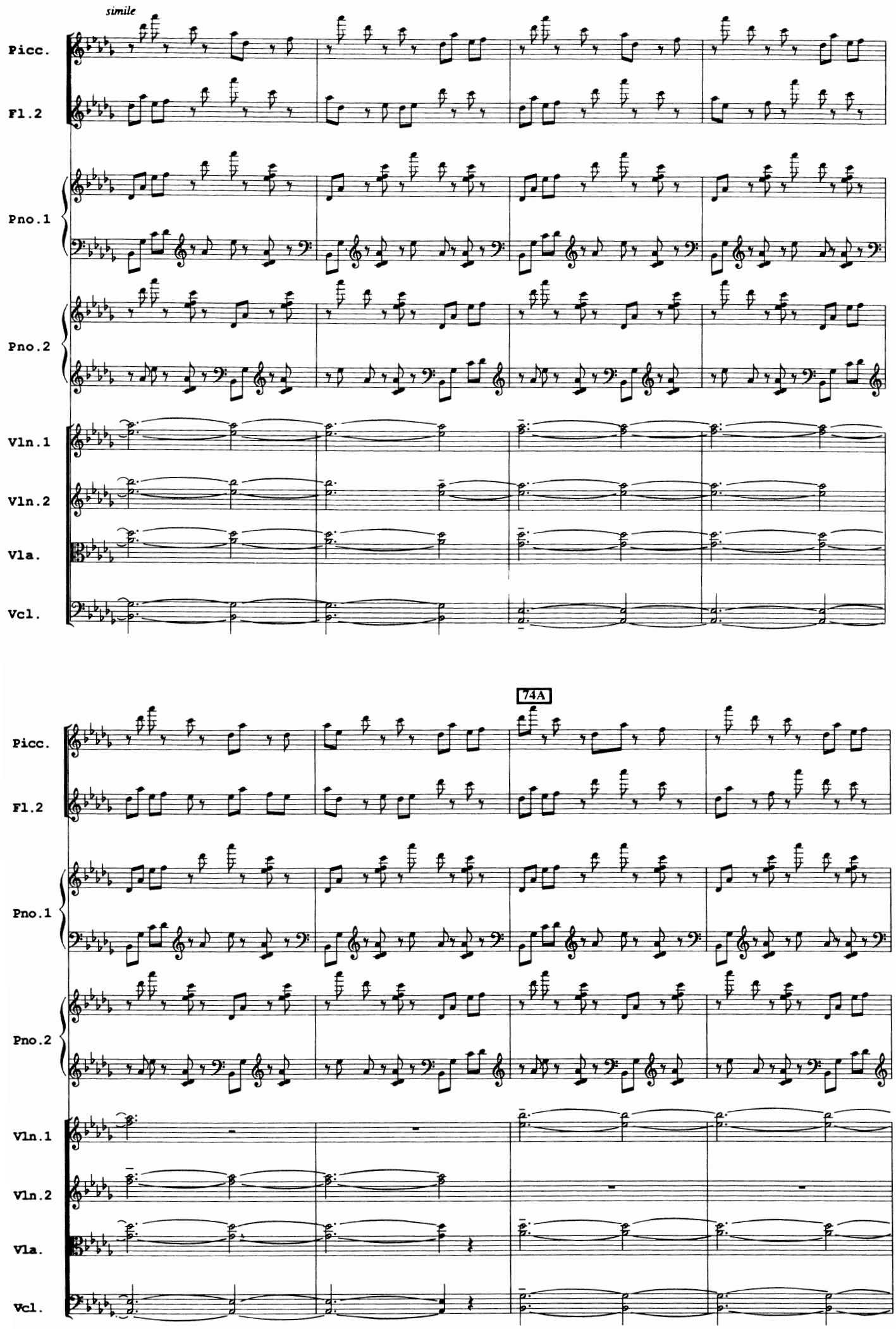
Vcl.


simile
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Fl.2
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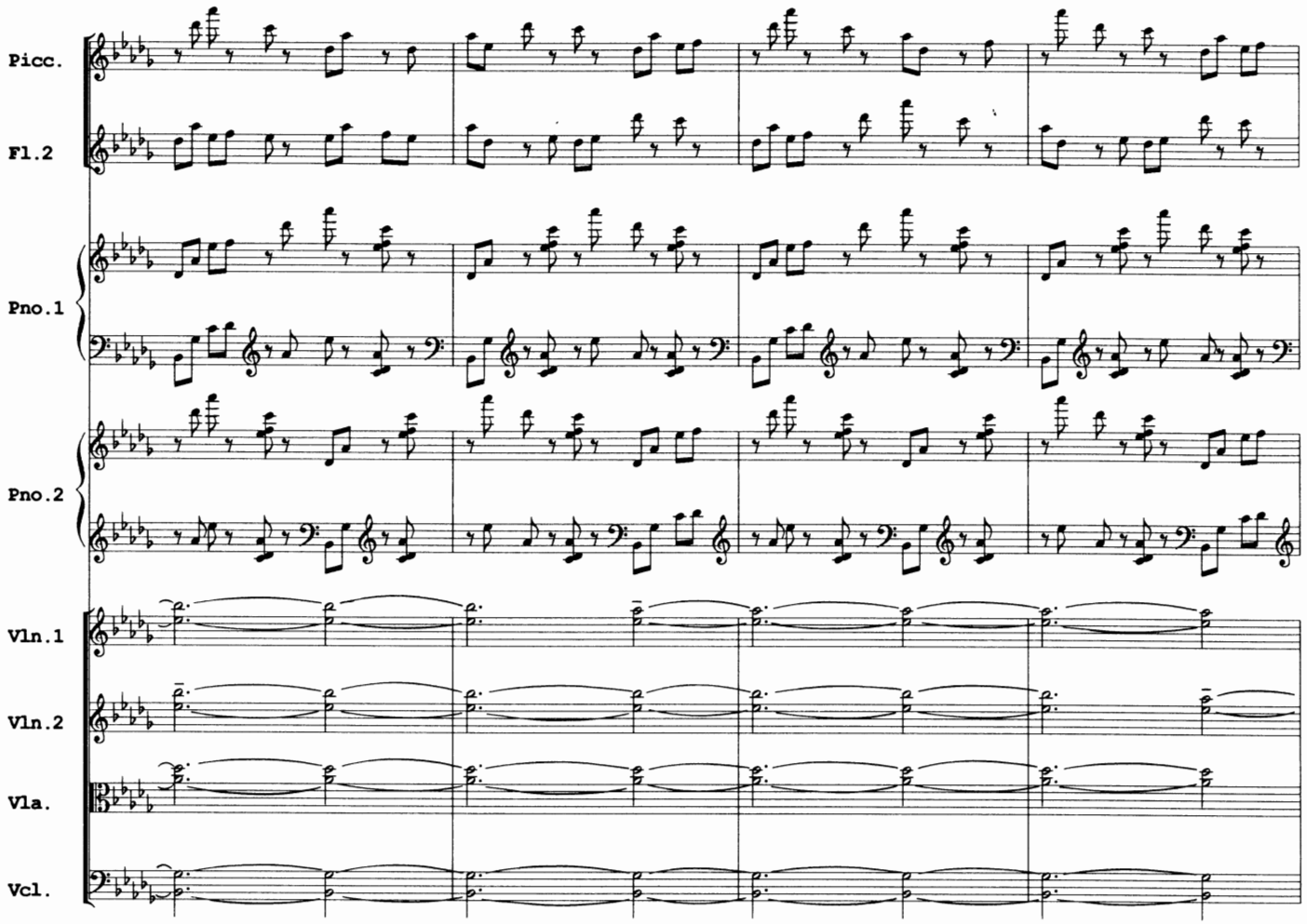
74A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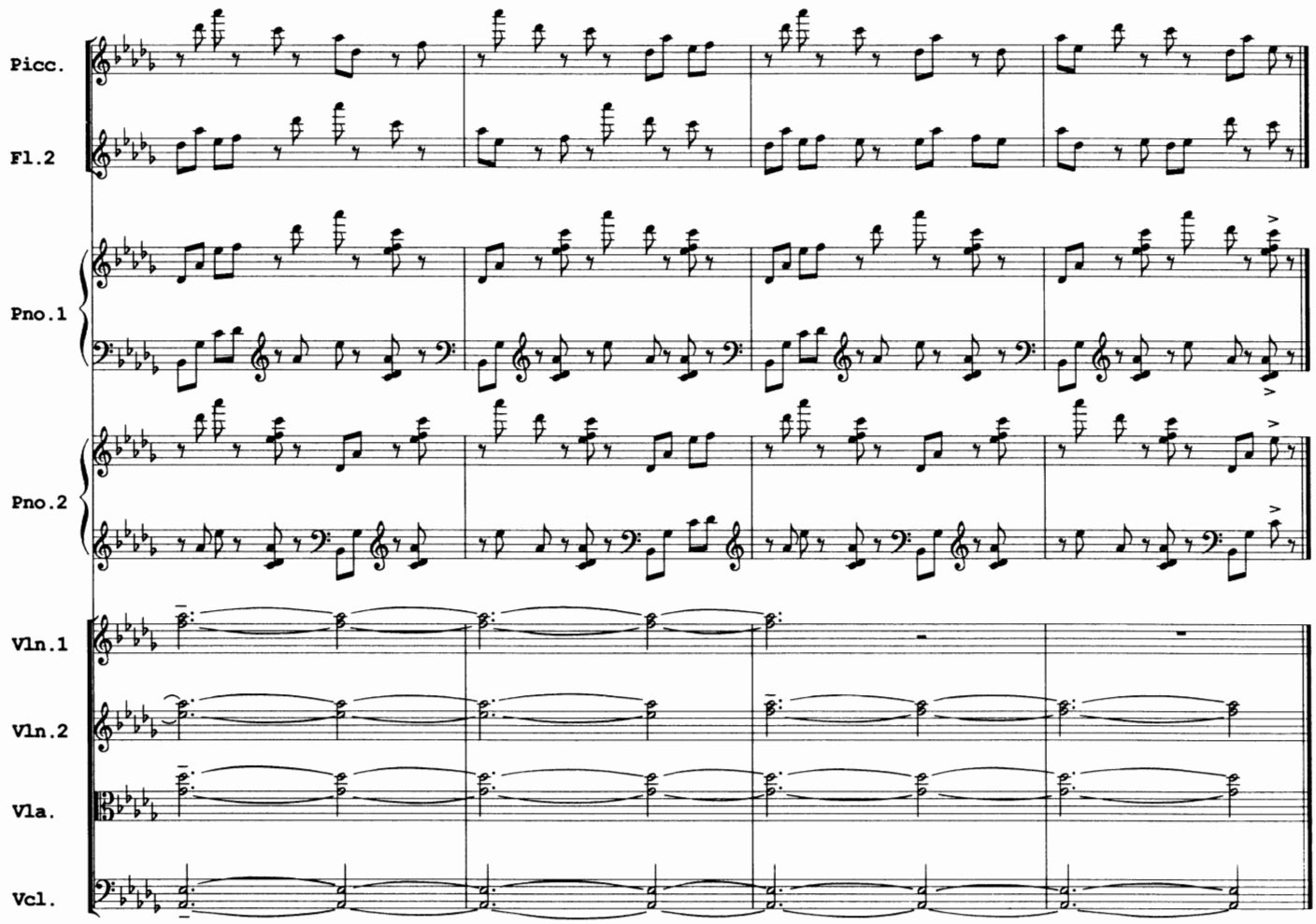
Picc.
Fl.2
Pno.1
Pno.2
Vln.1
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April, 1979